

JOHN ALFRED COOK, M. D.

952 FIFTH AVENUE

NEW YORK 21, N. Y.

BUTTERFIELD 9-0370

February 13, 1964

Mrs. Edith J. Halpert
32 East 51
New York 22, N.Y.

Dear Edith:

We still have the Tarab
and probably won't give it for a while
at least; a \$5500. valuation does not
make a gift as attractive as it
might become in the future. If you
can find a purchaser we would
naturally sell it through you.

We still have everything
else from you - the Bone, the
O. Keefe's, the Tarab cat, the de Muth
and continue to love them very

23, rue Pierret
Neuilly sur Seine
France

February 22, 1964

Mrs. Edith Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I send this to your old address, knowing it will reach you even if you have moved the gallery as planned.

My wife is leaving here March 1 to be on hand for the openings of her shows (see enclosures) in Michigan and San Francisco. In the interim she will be in New York from March 10 to 24 at the Hotel Dorset, 30 West 54 Street. She will have 27 new pictures with her, the ones painted for the California show. I am helping her set up some appointments with dealers, and I am writing to Betty Chamberlain, whom I talked to on the phone at your suggestion last November. Betty said it was indispensable that the artist herself be on the spot and that it would be good to have pictures as well as color slides. So both those requirements will be met.

If you could find a moment in your busy schedule to look at Roselle's pictures, we would both be very grateful for your frank criticism and counsel. Her output is very steady, the quality is superior, and her sales in Paris (20 out of 26 sold at her show at Lucie Weill's) are very good. But I think it's important, now that she's having exhibitions in the States, to have her represented in New York by a reliable gallery. As you know, I wish it could be yours because there are affinities between her work and the pictures you show, but I know you are already handling as much as you can.

In any event, Roselle will be in to see you and to see the new work of our old friends, Betty Ecker, Isami, and Ed Stasack. This will be a prelude, for she has been invited to Hawaii after San Francisco and can see them and their work in progress.

I know she will enjoy meeting you and you her, and I want to thank you in advance for any aid and comfort you can give her.

Hope you find just the premises you want and that eventually you'll have time (on top of everything else) for that frank autobiography I suggested, UPSTAIRS AT THE DOWNTOWN.

Good luck and warmest regards.

Sincerely,

Bill Storer

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

LTAK DRAFT
2/18/64

Commissioner of Internal Revenue
Internal Revenue Service
Washington 25, D. C.

Re: Mrs. Edith Halpert and
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York, 10022

Sir:

Reference is made to your letter of January 15, 1964 (Symbols T:R:E-MRS) requesting certain additional information in connection with a request for a ruling filed on July 20, 1962 on behalf of Mrs. Halpert and The Downtown Gallery, Inc. In view of the length of time which has elapsed since the request was first filed and of the voluminous correspondence between your office and the taxpayers it is believed advisable to restate the proposed transactions and the requests for ruling in addition to supplying the requested information.

The Downtown Gallery, Inc. ("Downtown") is a New York Corporation engaged in the business of buying and selling, and obtaining commissions on sales, of paintings, sculptures and various other art objects. It has, over a period of years, acquired and retained a collection of paintings and other objects of art of great value which is kept for purposes of display and exposition. This collection is not

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for sale but is used to increase interest in art and to further the cultural development of the general public in the field of art. Among the items in this collection is a group of paintings and other works of art which are outstanding examples of Twentieth Century American Art. It is proposed that Downtown donate, outright, its entire interest in this group of paintings and other objects to the Corcoran Gallery of Art, Washington, D. C. ("Corcoran").

Mrs. Halpert owns all of the stock of Downtown and has actively managed the Company for many years. She has an outstanding reputation in the art world and has a private collection of objects of art accumulated over the years. It is further proposed that from her private collection, Mrs. Halpert will donate to Corcoran certain paintings and other objects which are also fine examples of Twentieth Century American Art. In this case, however, the deed of gift to be executed by Mrs. Halpert will reserve to herself a life interest in the several items.

It is anticipated that Corcoran will house both gifts as a collection in a series of galleries to be set aside for that purpose to be known as the Gallery of Twentieth Century American Art. Conditions relating to the housing

February 28, 1964

Mrs. Arthur Kahn
330 West 72nd Street
New York, New York 10023

Dear Mrs. Kahn:

I regret that we have mislaid the note which contained your license number, by means of which we were to credit your account with the sales tax.

If you would be good enough to give us this number one more time, we will expedite the matter.

Thank you for your cooperation and I am sorry for this inconvenience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Mar. 8, 1964

Mr. Christopher Huntington, Curator
Colby College
Waterville,
Maine

Dear Mr. Huntington:

The John Marin watercolor "Sun, Isles and Sea", 1923 is in the Gallagher Collection at the Baltimore Museum. If you are unable to borrow this painting, let me know and I may have another suggestion. Just how many Marin pictures do you expect to exhibit? If you are planning to show more than one, I might well have some other ideas.

The Newark Museum owns an example by Niles Spencer having to do with Maine. There may be others but I do not find any records as to the whereabouts of the owner.

Please let me hear from you if I can be of any further help.

Sincerely yours

John Marin, Jr.

Niles Spencer "The Cove" 1923
Newark Museum

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CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

AHC083 (48)DB350

D HSC367 PD HOUSTON TEX 17 432P CST
MISS EDITH HALPERT, DOWNTOWN GALLERY
32 EAST 51ST ST NYK

WILL YOU PLEASE CONFIRM THE SHIPMENT DATE ON THE PAINTINGS
FOR THE THREE AGES EXHIBIT

HENRY GADBOIS, CHAIRMAN, CONTEMPORARY ARTS MUSEUM
(43).

SENDER WAITING
Answer
by wire.

6945 Fanning 15
25

320 PARK AVENUE
NEW YORK 22

February 24, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

At last April's re-creation of the 1913 Armory Show, I purchased, for \$3,000, Elmer Livingston MacRae's "Battleships at Newport".

On page 120 of the (1963) Armory Show Catalogue you will see a reproduction of this painting. This painting was in both Armory Shows.

The painting, and a good deal of information about MacRae, is further described in the enclosed Catalogue of the MacRae show which was held this past summer in Nashville, Tennessee:

I am interested in selling "Battleships at Newport". My house here in New York, only 16 feet wide, is so small that we can't get far enough away from "Battleships" to really see and enjoy it!

I am writing to you, and to a few other art dealers who are also interested in Armory Show artists, to see if you would be interested in buying this painting, or helping me to sell it?

If you would not be interested in purchasing this painting, or in attempting to sell it for me on a commission basis, would you nevertheless know of some person or gallery that you feel might be interested in this painting, and telephone or write me their name?

Sincerely yours,

A. Fairfield Dana

A. Fairfield Dana
Plaza 2-6400

Enclosure

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February 28, 1964

Miss Mildred Spencer
214 Highland Avenue
Buffalo, New York 14222

Dear Miss Spencer:

The bookkeeper has returned from a short vacation and you will now find the check you requested enclosed.

For your information, Ben Shahn did repair the print and it was sent to you in good condition, but if you find it unacceptable, please return it to us. Incidentally, I know that you have been bothered with this and, for your information, so have I, devoting considerable time in writing, telephoning, etc. However, I deeply resent the tone of your letter, which I can assure you is the first of its kind The Downtown Gallery has ever received. We are not that hungry for sales that we ordinarily devote so much time to any transaction, but I did all this as our customary courtesy.

Sincerely yours,

EGH/tm

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February 28, 1964

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Thank you for sending us copies of your Marin exhibition announcement, including the listing.

Although I saw Fred Wight en route to Italy and he told me how well the Marin show was installed, he did not mention anything about the acquisition. This pleases us, as I believe it is the first transaction we have mutually enjoyed. I am also pleased that Fred Wight's lecture was "very effective". He is so familiar with Marin's work that I decided he would be the most logical person for this purpose.

The invoice is enclosed together with a receipt, which we should like to have returned to us. You may expect the provenance in the near future.

Sincerely yours,

BGH/tm

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CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

8F-1201 (4-00)

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NJ106 (35)LA039

L LLO053 NL PD LOS ANGELES CALIF 1

MRS EDITH HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST NYK

WISH TO THINK MORE ABOUT WHITE RATTNER BEFORE FINAL DECISION

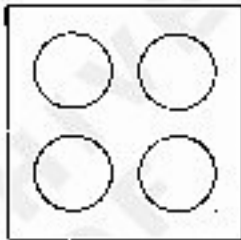
STOP DID OTHER PARTY TAKE SMALLER BLUE BACKGROUND GAMORRAH?

MANY THANKS

AUDREY AND BABBY STERLING.

1964 MAR 2 AM 3 30

213 CR3-1050
TR8-1050



NEWS RELEASE

SALLY MENZ, DIRECTOR OF PUBLICITY
(212) LT 1-2311

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

PRE- RAPHAELITE EXHIBITION AT GALLERY OF MODERN ART

April 28th through May 31st, 1964.

The Gallery of Modern Art will open an exhibition of paintings and drawings by members of the Pre-Raphaelite Brotherhood and their associates on April 28. The exhibition was organized by the Herron Museum of Art, Indianapolis, Indiana.

There will be about 90 paintings and drawings on exhibit, including the work of the artists who originally founded the Brotherhood in 1848, William Holman Hunt, Sir John Everett Millais, Dante Gabriel Rossetti, and his teacher Ford Madox Brown, advisor for the group. Other painters whose work is represented in the show are Sir Edward Coley Burne-Jones; Oliver Madox Brown, son of Ford Madox Brown; Arthur Hughes; Simeon Solomon; John Brett and William J. Webb.

The movement began in 1848 with the Pre-Raphaelite Brotherhood which seemed to have developed out of the "Cyclographic Club", whose purpose it was to give mutual and free criticism of each others works. The Pre-Raphaelites believed that painting since Raphael had suffered from formalization and synthesization as well as an abandonment of any reference to nature. They made a list of 57 "immortals" who, they felt, were the embodiment of their creed and maxim "Death to Slesh".

forward.....

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Maxfield Parrish...

-2-

The major portion of the exhibition is from the collection of the P. C. Purves Trust, collected by Austin M. Purves, a friend of the artist.

His illustrations appeared on the cover of Collier's, The National Weekly and many other popular magazines. Parrish's work, while generally intended for mass media, is full of European reminiscences combined with witty, lyrical commentary about the "American scene".

Lawrence Alloway says, "Parrish...finds banalities in the Grand Manner and gives them the conviction and the currency of proverbs. This is not the corruption of a tradition but the emergence, within it, of another meaning".

Because of the great talent of Parrish, and because of the connections between fine art and commercial art at that complex historical moment, the Gallery feels it is important to take a second look at Maxfield Parrish, a second look at a condition still very much in existence in the 20th Century.

Sally Merz, Director of Publicity - LF1-2311 and LF1-2724 (night line)

Jack Wolf, Public Relations Consultant

PHOTOGRAPHS ARE AVAILABLE UPON REQUEST

52164/12

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Dr. W. A. L. Beeren
Curator, Department of Modern Art
Municipal Museum
The Hague, Holland

February 25, 1964

List of paintings by Ben Shahn

SECOND ALLEGORY 1952	tempera	30 3/4" x 52"
Collection University of Illinois Urbana, Illinois		
ETIOCH 1950	tempera	31" x 52"
Collection Philadelphia Museum of Art Parkway at 26th Street Philadelphia, Pa.		
SONG 1950	tempera	52" x 31"
Collection Mr. Joseph Hirshhorn "Round Hill" - John Street Greenwich, Connecticut		
DEATH OF A MINER 1949	tempera	48" x 27"
Collection Metropolitan Museum of Art 5th Avenue at 82nd Street New York, N. Y.		

Secret to Ben Shahn
3/3/62

February 24, 1962

C
O
P
Y

Mr. Patrick L. Phillips, Director
The Leicester Galleries
Leicester Square
London, WC2, England

Dear Mr. Phillips:

I hope you will forgive me for being so dilatory in relation to the Shahn exhibition. There has been so much confusion here because of the Shahn retrospective sent abroad due to Jim Soby's illness, etc., delaying the selection until the last moment and also delaying the decision regarding the locales where the exhibition would finally be assigned, that it was impossible for us to make up a list of available drawings and/or watercolors for London. As a matter of fact we are still not certain whether the exhibition will be scheduled for England. In addition to these problems Shahn has delivered to us only five or six new graphics and a group of drawings, the majority of which were related to his Lucky Dragon series and were actually dated 1957.

In going over the list that I made about two weeks ago awaiting further word from Shahn I doubt whether the exhibition will be of sufficient consequence to present at your galleries. As you well know from your experience artists are not as concerned as we are about the proper presentation, and I frankly feel rather unhappy about the collection that is now available. If you want to take a chance on the material that I can send you please cable me immediately. If not, why don't we wait a few months and really put on a first-rate exhibition?

I always live in hopes, but this time they did not eventualize and I am sure that you will understand that it is not my lack of cooperation but my desire to do well by you, us, and the artist.

Sincerely yours,

(signed)

Edith Halpert

EGH:gs

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February 27, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

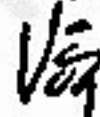
Dear Edith:

Our correspondence seems to be taking on formidable proportions by this time, so I shall be brief. I am enclosing the receipt for the Shahn and Marin prints as well as your gift form for the John Sloan lithograph Lusitania. Let me again say how much we appreciate your thoughtful generosity and how encouraging this has been to me personally. The gift as well as the acquisitions of the Marin and Shahn prints and the Marin watercolor will come before the Acquisitions Committee very shortly. I regret that this has dragged out, but people have been in and out of town constantly, and it has apparently been impossible to get enough members together for a meeting. I am certain, however, that this will come out in our favor.

You have by now, I assume, received my sheepish note about the Horace Pippin. I should explain to you that all of this frantic activity is due in large part to the old story: a much too small staff. We have been riddled lately by illnesses, as well as all sorts of emergencies which always have a way of popping up at the wrong time. By all large, I think that we have things under control though.

With best regards,

Sincerely yours,



Head of the Museum

GV/mc

Enclosure

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION - 1280 Peachtree Street, N.E. - Atlanta 9, Georgia

DAVID WORKMAN
180 EAST END AVENUE
NEW YORK, N. Y.

March 2, 1964

Mrs. E. Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

I owe you \$5,200 for the O'Keefe. Susan is very unhappy with the two Broderson's, so I would like to apply these two paintings which I believe cost \$1,900 plus the Stasack for \$400 against my purchase of the O'Keefe.

Please let me know if this meets with your approval.

Sincerely yours,


David Workman

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TELEGRAM

Feb. 15, 1964

E.R. GALLAGHER
CAL. PALACE OF THE LEGION OF HONOR
LINCOLN PARK
SAN FRANCISCO, CAL.

PLEASE SHIP COLLECTION BUDWORTH OR SANTINI FOR UNPACKING AND
DELIVERY.

EOH

March 3, 1964

Miss Norma Bose
4417 Chain Bridge Road
McLean, Virginia

Dear Miss Bose:

I have been waiting, as you know, to ascertain what
figure you had set on the Kuhn reproduction. Until
such time, I am not in a position to give you a reply.

May I hear from you?

Sincerely yours,

DGH/tm



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

1889-1964

75TH ANNIVERSARY

February 13, 1964

UNIVERSITY ART GALLERY

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Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

In reply to your note, please send me Shahn's address. Thank you very much.

Very truly yours,

Van Deren Coke, osh
Van Deren Coke
Director

ad
2/20/64

THE UNIVERSITY OF NEBRASKA
LINCOLN, NEBRASKA. 68508

ART GALLERIES
SHELDON MEMORIAL ART GALLERY

FEBRUARY 20, 1964

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

IN CONNECTION WITH THE FORTHCOMING NEBRASKA ART ASSOCIATION'S
72ND ANNUAL EXHIBITION THE COLLECTORS' GALLERY WILL BE MAIN-
TAINED BY THE ART SHOP. WE OPERATE A SERVICE TO THE PUBLIC AND
THE ENTIRE COST OF OUR PRODUCTION MUST BE MET BY SALES.

YOU ARE SENDING MORRIS BRODERSON'S LINES OF COMMUNION, DRAWING
\$450.00 AND BEN SHAHN'S THE POET, SILK SCREEN, \$100.00.

CAN YOU ALLOW US A TEN PERCENT COMMISSION ON SALES? YOUR EARLY
REPLY WILL BE APPRECIATED.

SINCERELY YOURS,

B. Sherwood

BETTY J. SHERWOOD
MANAGER
ART SHOP

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Huntington Hartford Collection -

-3-

aspect of the Collection, in that it offers alternative considerations about artists whose range had seemed clearly defined.

Other works in the collection include paintings by Orozco, Constable, Kuhn, Vuillard, Moreau, Innes and many others.

SELECTED CHECKLIST AND PHOTOGRAPHS AVAILABLE ON REQUEST

Sally Merz, Director of Publicity LT 1-2311
Jack Wolf, Consultant

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236402

February 29, 1964

Mr. James Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Jim:

If you think I am an Indian giver, you are justified. However, since I received a note from Tom Leavitt to the effect that he was coming to New York shortly, I thought it would be best to leave the final decision to him in connection with the two drawings which you saw, advising him that you would prefer the black and white. It seemed to me a better arrangement than shipping them and involving a return trip of one or the other. Don't you? Also, with all the snowstorms and no camera, I cannot very well photograph the fresco and am therefore enclosing a sketch made from that tiny color photo, together with the dimensions and short history of the artist. If you want to take a chance from this, I'll arrange for the shipment "by sea through the canal with the wall 'floating' in its crate".

When I am remiss, I stutter. I'm referring to the fact that I did not acknowledge the beautiful basket of flowers which you sent me. Many, many thanks. And I also want to tell you that Jack and Walter were delighted with your letter and with your visit. There's nothing quite so reassuring to collectors as enthusiasm from a real expert and they were truly happy to have you and Gertrude Rosenthal - and your charming letter.

Before signing off, don't stop telling me about your children as they and Page are very important assets in your life and collectively (this includes you) you interest me intensely and I love you all.

As ever,

EGH/tm

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ALLSTATE BROKERS

Investors & Brokers

199 MEADOWS BUILDING

DALLAS, TEXAS

TELEPHONE 214 - EM 1-7811

February 27, 1964

Ms. Edith Halbert
Downtown Galleries
32 East 51st.
New York City, New York

Dear Ms. Halbert:

I have been informed by local art collectors that possibly your museum might be interested in the purchase of two primitive oil paintings which I would like to dispose of (snap shots enclosed).

The primitive of the man and the little girl was obtained over twenty years ago from Julianna Force, who at that time was associated with the Whitney Museum in New York City. The picture of the flowers was also obtained from her estate.

I would appreciate a comment as to your interest. Please address reply to 3012 Mahanna Drive, Apt. C., Dallas, Texas.

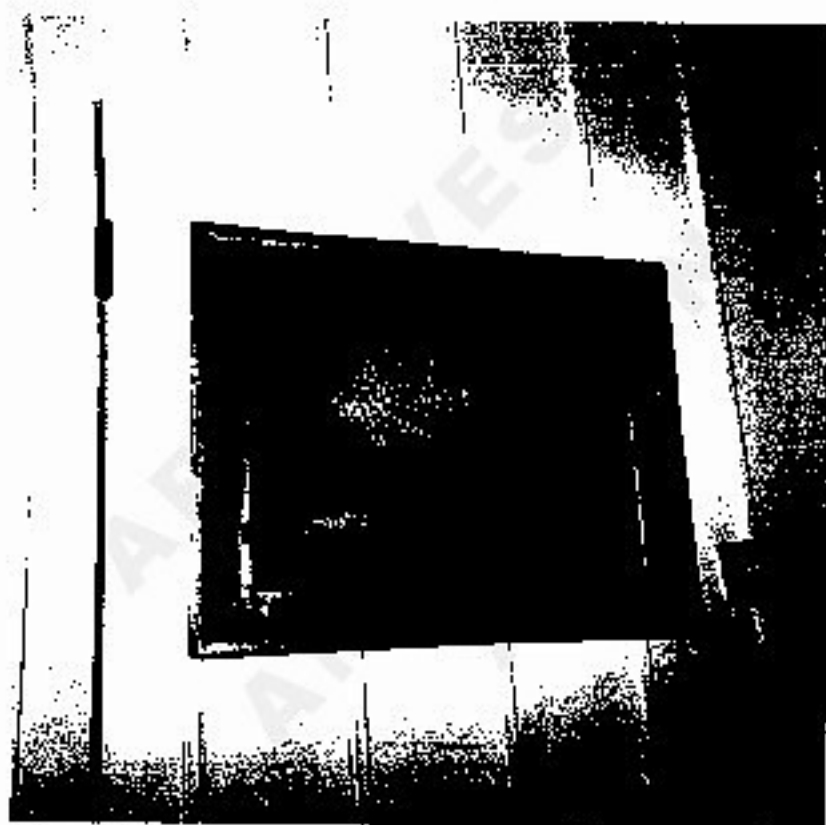
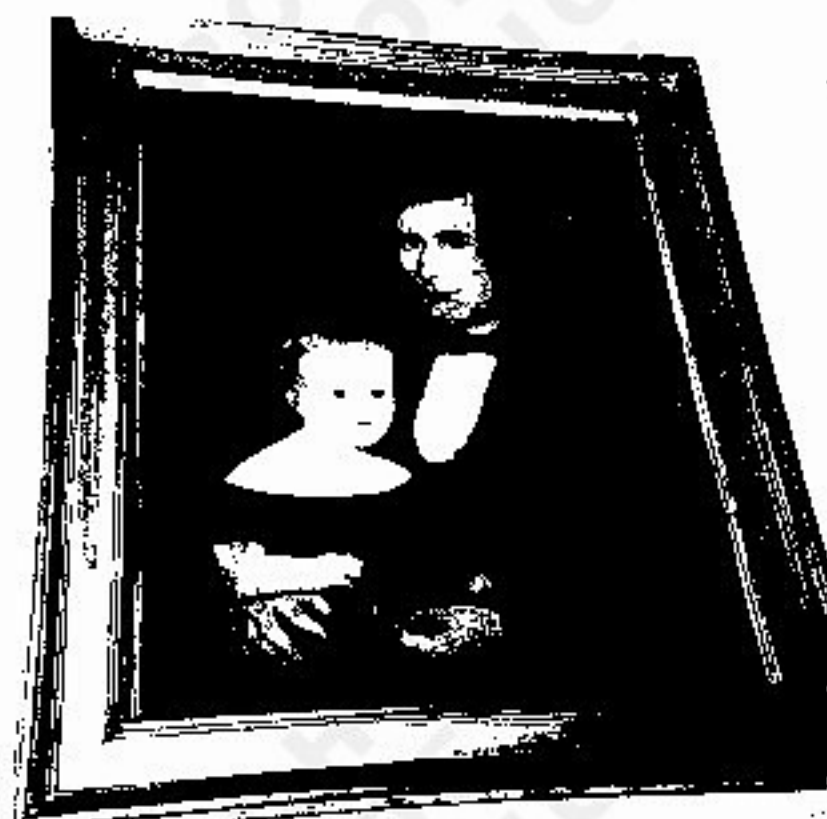
Sincerely,


K. G. Lindersmith

kgl/ks
Enclosures

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Pre-Raphaelite (3)

Museum of Modern Art presented an exhibition "Masters of British Painting, 1800-1950" in which the Pre-Raphaelite paintings created considerable interest.

In 1957, the University of Kansas Museum of Art bought Rossetti's La Pia and presented the exhibition "Dante Gabriel Rossetti and his circle" the following year.

It is the hope of the Gallery to present some insight into the purpose and vision of these revolutionaries who tried so eagerly to elevate man's artistic experiences and negate the growing power of the machine.

PHOTOGRAPHS AVAILABLE UPON REQUEST

SALLY MERZ, Director of Public Relations LT 1-2311

JACK WOLF, Consultant

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February 14, 1964

Miss Alice Davis
Secretary for the International
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

Thank you for your very prompt reply to my letter.

The gallery is open through the entire month of June - and this year certainly through Friday, June 26th. However, I seriously doubt whether Davis will have a new painting available, but will do what I can to suggest his concentrating on one of the three unfinished canvasses I saw at his studio very recently. He prefers working on several so that the surface of each painting will dry in rotation. However, I will keep you advised. On the other hand, I think it would be a good idea to bear CONTRAINDICATIONS in mind as a definite possibility. But you will hear from me the moment I have any news about a prospective substitution.

Sincerely yours,

BGH/tm

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HERMAN C. BIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH S. GAYTON
JOHN F. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. GARDON
ROBERT W. SULLIVAN
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH J. PETERSBERGER
WILLIAM T. GIBB, III

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1894-1960)

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL 8 4858

February 24, 1964

CABLE ADDRESS "LEETAK"
ASSOCIATED IN FEDERAL MATTERS
KENT AND BROOKES
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292-1650
BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. VANTOMME
RESIDENT ASSOCIATE
TEL. 17-07-00

Commissioner of Internal Revenue
Internal Revenue Service
Washington 25, D. C.

Re: Mrs. Edith Halpert and
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York 10022

Sir:

Reference is made to your letter of January 15, 1964 (Symbols T:R:R-MRS) requesting certain additional information in connection with a request for a ruling filed on July 20, 1962 on behalf of Mrs. Halpert and The Downtown Gallery, Inc. In view of the length of time which has elapsed since the request was first filed and of the voluminous correspondence between your office and the taxpayers, it is believed advisable to restate the proposed transactions and the requests for ruling in addition to supplying the requested information.

The Downtown Gallery, Inc. ("Downtown") is a New York Corporation engaged in the business of buying and selling, and obtaining commissions on sales, of paintings, sculptures and various other art objects. It has, over a period of years, acquired and retained a collection of paintings and other objects of art of great value which is kept for purposes of display and exposition. This collection is not for sale but is used to increase interest in art and to further the cultural development of the general public in the field of art. Among the items in this collection is a group of paintings and other works of art which are outstanding examples of Twentieth Century American Art. It is proposed that Downtown donate, outright, its entire interest in this group of paintings and other objects to the Corcoran Gallery of Art, Washington, D. C. ("Corcoran").

Mrs. Halpert owns all of the stock of Downtown and has actively managed the Company for many years. She has an outstanding reputation in the art world and has a private collection of

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 15, 1964

Mr. Burt L. Berry
15559 Maplewood Drive
Sonoma, California

Dear Mr. Berry:

Thank you for your letter with the accompanying photograph.

Indeed, I would be very much interested in seeing the "little figures" in gold or silver to add to my small collection. Thus, if you are planning to be in New York at any time, I would be delighted to see you and the objects. Please let me know in advance so that I may arrange to be available when you come. Again, many thanks.

Sincerely yours,

EGH/tat

February 14, 1964

Dr. Irving Levitt
24535 North Carolina Drive
Southfield, Michigan

Dear Irving:

It was good to hear from you and I certainly appreciated the check as early in the year, our artists want all the money on works sold. By November, they are no longer interested in checks for obvious reasons.

I am delighted that Shirley and you will be in New York and I hope you will let me know ahead so that we can have a gay dinner party here or something.

With best regards.

Sincerely yours,

EGH/tm

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used and find of life as I have often written you at it

James has a direct and solid impression of what is going on now and I
understand a great deal to describe the world. History of art is a serious

February 21, 1964

Mrs. Joan Ankrum
Ankrum Gallery
930 North La Cienega Boulevard
Los Angeles 69, California

Dear Joan:

I was so delighted to hear that Dr. Heifetz considered Morris in such good
shape that he does not have to see him for six months. I am happy too that
he is in a state of mind, despite the horrible experience, to start working
again on a large oil.

James Harithas was here a day or two ago and was very excited about the
prospect of having the Broderson exhibition. I am sure it will be enthus-
iastically received. I deeply regret that I can't join you there on the
25th, but as you gather, I skipped my annual winter vacation this year.
It has been a tough period for me, with the prospect of moving and the
difficulty in finding the ideal place or finalizing the arrangements on
the one that I love dearly, but which is being held up because of the Hou-
sing Department regulations. I have a very smart lawyer and architect work-
ing on the deal and hope that by some miracle plus these two characters, I
can announce the new address by the first of April. These three-floor job
is just about killing me and I am a tired old dame, grouching all the time
and working like a young muckik.

Your new set-up in the apartment sounds wonderful and I am sure it will be
a great comfort to have a real home with the boys sharing your comforts. It
will also be wonderful for Morris to have a place with a greater sense of
security than he had living alone.

I hope Joe Hirschhorn comes through and adds the two artists to his collec-
tion. As you probably know, I see him very rarely, but once I get settled,
perhaps I can accept an invitation from him to visit Greenwich and to see
his collection installed.

Because of the prospective move, I have not hired a bookkeeper to replace
the dreadful gal I fired some months ago and Adele was good enough to spend
Sunday with me and, as a result, I am enclosing a check for two paintings.
She is also looking through the books to see whether or not I had paid for
the little numbers that Morris produced while he was here, other than the
first three drawings. If not, I will send a check immediately - that is,
the next time she can stop off to do the checking for me.

I agree with you that Helen Meninger is a grand gal and I am sure that you
will find her most pleasant to work with. She was here recently and we had
fun.

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

IRVING F. BURTON, M. D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

Feb 10, 1964

Dear Edith -

Thank you for your very nice letter. The pictures have arrived in good condition. The Marin is a beauty and one that we have always hoped to acquire. The Dove doesn't have the appeal to us and the Stella is quite lovely but rather high for a charcoal drawing. So - we are keeping the Marin and shall promptly return the Dove and Stella.

Dois and I do appreciate the fact that you sent them out



CENTER FOR
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Director

Stacy B. Lloyd III
Administrative Officer

February 22, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is in response to your letter of February 10 and as a followup on our brief talk on the 18th. Following your suggestion, I have written to Jack Lawrence and hope to see him when I return to New York March 14-17. The Langston Hughes column I enjoyed very much, have photostatted it and have also written to him to interest him in the Museum.

My talks with the Ford Foundation people were very encouraging and our chances of getting a substantial grant there are excellent though it may be many months before we receive it. Another piece of good news is that we will probably have the patronage of Adlai Stevenson as well as, I hope, Senator Humphrey, Ralph Bunche, and the new negro Director of USIA, Carl Rowan.

I am sorry that you were not feeling well when I visited you and hope that my appearance, even though as scheduled, did not add further to the many things you obviously had on your mind. I hesitated to come and visit you during the working day, but it was after all the time which you selected.

I hope you have had a pleasant weekend and have returned to New York rested and refreshed.

Sincerely,

Warren M. Robbins
Director

to us on Belt Woodlender's recommendation. Belt knows us, our collection and our taste. He happens to be in New York often enough to see exhibits like yours and advise us ^{as to} exceptionally fine things that he may see.

Was the Harin one of your own private ones? Is there any hesitancy to it - i.e. exhibits etc.

We hope to see you in the spring.

with affection
Jo.

appm

February 20, 1964

Dear Mr. Lichtenstein:

As you requested, I am listing below the current insurance valuations of the items purchased here, with the exception of the Bob Preusser, who is represented in a Texas gallery, where the valuation would be more correct than my guess.

Morris SPATIAL PERSPECTIVE	\$350.
Kuniyoshi QUEEN ANT	2000.
Weber THE COMB	7500.
BATHERS	2000.
Zorach WALKING BABY	500.

Sincerely yours,

EOH/tm

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1964

Mr. Arthur R. Freeman
10 East 40th Street
New York, New York

Dear Arthur:

I have another report to make regarding a damaged painting. We had shipped, via Air Freight, a painting by Edward Stasack entitled VOLCANO - KILAUEA IKI on January 27th, together with some other paintings. The above was returned to us on February 17th. When we unpacked the painting, we found that the paint had been chipped off from the canvas in the lower left hand corner. I believe this can be repaired at a slight expense, but would like to have your okay before we have the restorer examine it.

The other matter - much more serious - is explained in the enclosed copy of a letter sent to the Des Moines Art Center. Just to make life more difficult, the identical thing happened with PILOT HOUSE FIGURE - COLUMBIA, which was returned to us separately. It arrived at the gallery in a large crate, the latter broken at one end and we telephoned the Railway Express Agency, who very promptly sent an inspector to examine the crate (which we left untouched) and contents. We have his report on hand and I would like your advice as to how this matter should be handled. The figure is still in the spot where he had left it and we are eager to get it out of the gallery, where it is considerably out of place.

Many thanks for your attention!

Sincerely yours,

RGH/tm

*Pl note
No 1 pleasantly*

Mary Low Hall
Colby College
Waterville, Maine
February 28, 1964

Director
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Sir,

Mr. James Carpenter, head of the art department here at Colby, has given me your name as a possible job opportunity. I am a senior, and will receive my B.A. degree in art in June. I have taken courses in art appreciation, survey of art history, Italian Renaissance art, Northern Renaissance art, Venetian and Baroque art, American art, modern art, fundamentals of design, oil painting, and advanced drawing.

I am very interested in obtaining a position in your field and would be grateful if you could inform me of the kind of opportunities you may have available. I will be very happy to send you any further information concerning my background.

Sincerely,

Elizabeth A. Crockett

Elizabeth A. Crockett

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

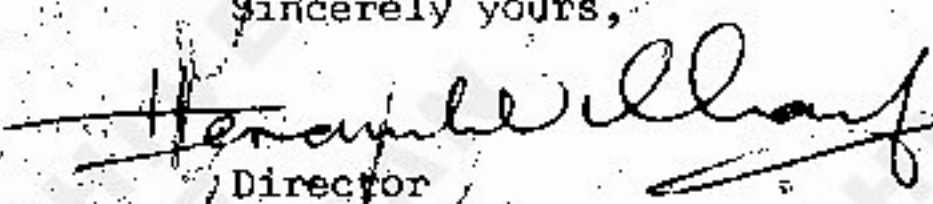
February 14, 1964

Mr. John M. Skilling, Jr.
Lee, Toomey and Kent
1200 Eighteenth Street, N.W.
Washington, D.C. 20036

Dear Mr. Skilling:

In response to our conversation of yesterday, I can advise you that it is the customary practice of American museums, and that of the Corcoran in particular, to identify the source of works of art entering the collections on the labels attached to the objects in such manner that they are easily visible to the viewer. This practice would be followed if The Corcoran Gallery of Art were to receive gifts from The Downtown Gallery.

Sincerely yours,


Director

HW:arf

or to publishing information regarding sales transactions, each person is responsible for obtaining written permission in both sales and purchase involved. If it cannot be obtained after a reasonable search, whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

It is now hitting 12:30 and I am off to hit the hay.

I hope that you and Morris have a wonderful time in Phoenix and a great success. My love to you-all. Keep me advised of what's happening.

As ever,
Tephany M. 1961

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am so excited to hear that you and Morris are having a wonderful time in Phoenix and a great success. My love to you-all. Keep me advised of what's happening.

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ROGERS & COWAN, INC.

PUBLIC RELATIONS

835 MADISON AVENUE
NEW YORK 22, N. Y.
PLATA 9-6272

February 13, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The 1964 Goodson-Todman art show will benefit The Lighthouse and will be held in September in the new Lighthouse building on East 59th Street. We are, as you can see, starting to work on the show very early this year. The idea, of course, is to make this a better show than last year's — and to avoid some of the confusion that inadvertently developed in the course of last year's outing.

I would appreciate your help in one very small — but important — area, Edith, if you can possibly give it. Here's the background: In 1959, Ben Shahn illustrated the script of "Hamlet", as performed on CBS-TV's Du Pont "Show of the Month". I did the network's publicity on this particular show, and reproductions of the "Hamlet" script were distributed to the press as a souvenir. I would like very much to obtain half a dozen of Shahn's original "Hamlet" drawings to hang in the 1964 Goodson-Todman show.

You want to know why I'd like the Shahn drawings, and this is why: I have a good reason. The title of our show this year is "TELEVISION IN ART", and the subject of each piece of art in the show will deal with some aspect of television. This is a loose framework, of course, as subjects can range from a TV performer's self-portrait, and a performer's view of the television camera to such work as that done by Ben Shahn for "Hamlet".

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

TRUMAN B. DOUGLASS, EXECUTIVE VICE PRESIDENT
HOWARD E. SPRAGG, TREASURER
287 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

DIVISION OF CHRISTIAN EDUCATION
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JOSEPH A. HOWELL, SPECIALIZED MINISTRIES
1505 RACE STREET, PHILADELPHIA 2, PENNSYLVANIA

UNITED CHURCH BOARD FOR HOMELAND MINISTRIES

February 13, 1964

Abraham Rattner
8 W. 13th Street
New York, New York - 10010

Dear Abraham Rattner:

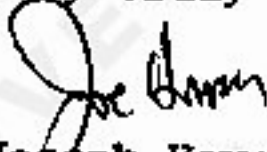
Are 8 x 10 glossy photographs of most of your work available,
either for purchase or for loan?

Are any postcards available?

Are any slides available, other than one or two at Sandak?

I will appreciate so much your informal response on the enclosed
copy of this note.

Very truly yours,


Joseph Howell

JAH/jes
encl.

and
on copy
2/21/64

Print to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 50 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olvera 2-1444

February 24, 1964

E

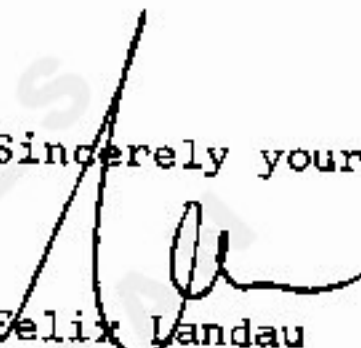
Dear Edith:

I hope that we will get an answer from
the San Francisco Museum and thus be able
to straighten out the confusion.

It was nice to see you and I hope you had
a good time at our party.

Best regards.

Sincerely yours,


Felix Landau

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

FL:jj

Cable / GALLAND

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NEB/CH

2nd March, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32, East 51st Street,
New York City,
U.S.A.

Dear Mrs. Halpert,

Following my letter to you of the 26th November last year and Patrick's of the 30th January this year, I would very much like to have some news from you about the progress of the Ben Shahn exhibition.

This show will be the most important and interesting of the season, and we have done quite a lot of preliminary advertising already, so we would very much like to know how matters stand. If we have to undertake the framing of the serigraphs as we did last time, we would need the works to be here at least a month before the hanging date, namely the beginning of May. It is in any case important to have quite a number of things in advance as the art critics of the better Journals in this country go to press well before publication.

I seem to remember that you are moving premises and, if so, I am sorry to bother you at what must be a most difficult time, but we would very much like to hear from you that everything is alright and also to know how much of the Gallery we can devote to the show.

With kind regards,

Yours very sincerely,

Nicholas Brown

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THE J. B. SPEED ART MUSEUM

2035 SOUTH THIRD STREET

LOUISVILLE 8, KENTUCKY

P. O. Box 4345

Founded 1925

Telephone: 637-1925

21 February 1964

Dear Mrs. Halpert,

I am sorry to say that our Art Accessions Committee decided against everything except the John Marin watercolor. We decided it was a better idea to throw all of our resources into this one extremely fine work rather than to split it up into lesser things upon which we would hope to improve later. The Marin is extremely beautiful and, I think, will be a major acquisition to our collection.

I should like to try again, however, on a good Shahn and a good Stuart Davis particularly. If, by any chance, something else comes available in the small scale, I hope you will bear us in mind.

So many thanks for your help and I shall look forward to seeing you again soon. Would you send us a bill, please, for the Marin at your convenience.

Sincerely yours,

Franklin Page
Addison Franklin Page
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3. Biegel's letter to the Commissioner states that the aggregate cost to the Corporation of the paintings to be given is \$73,355.16 and the aggregate cost of the paintings remaining in the Corporation's inventory is \$171,517.26. He states in his letter (page 3) to you that these figures were mentioned in your letter to Ragovin of November 6, 1963. I would like to see a copy of that letter. In any event, however, I understand you will change these figures because you are removing some items from the lists and because changes have occurred in the inventory since the time you wrote Ragovin. I would suggest that whatever figures you do finally furnish should be stated to be approximate and rounded out. Also, you should have for your own records a list showing the cost of each item donated and of each of the remaining items, tying in with the total approximate figures set forth in the letter.

4. Biegel's letter to the Commissioner states that the fair market value of the items being given by the Corporation bears approximately the same relation to the fair market value of all the items now owned by the Corporation as the cost of the items being given bears to the total cost. In other words, the cost figures you furnish reflect the comparative market values. This would mean, on the basis of the \$73,355.16 cost of donated items and \$171,517.26 cost of retained items, that the items given are worth approximately 30% of all the items. It is very important that this statement be correct and that you should be able to show its correctness if an agent questions it. If the statement is arguable because values are difficult to fix, the letter should make this clear. It should not state more than you are sure that you can establish without question or controversy.

5. Biegel's letter states that he is furnishing the cost figures and valuations in answer to the Commissioner's letter of January 15, 1964. I would like to see a copy of that letter.

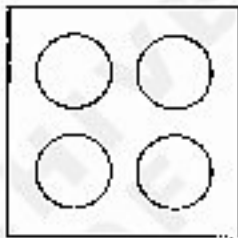
6. The facts stated in paragraphs "3" and "4" of Biegel's letter should be carefully checked by you for accuracy.

7. The agreement of gift which we previously worked out with Corcoran will have to be modified to incorporate the charges referred to above.

8. Biegel's letter to the Commissioner undertakes to restate the application for a ruling and should therefore be complete. I would suggest the following changes in his letter:

(a) His letter (page 3) mentions that there will be a deed of gift to be executed by you and the Corporation and that it may include conditions relating to the housing and maintenance of the collection. I think that a copy of the proposed agreement of gift (modified to conform with the above changes) should be enclosed with the letter to the Commissioner. If we do not do this,

NEWS RELEASE



THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

GALLERY OF MODERN ART EXHIBITS HUNTINGTON HARTFORD COLLECTION

The Gallery of Modern Art, including the Huntington Hartford Collection, opening in mid-March, will exhibit the heretofore little seen collection of Huntington Hartford. The collection of more than 70 paintings and a number of pieces of sculpture will be on view in the six walnut paneled galleries on the fourth and fifth floors. A gallery at half level between these two floors, with a ceiling height of 19'3," is devoted to a large painting by Salvador Dali, THE DISCOVERY OF AMERICA BY CHRISTOPHER COLUMBUS.

As the Collection has grown in size and scope over the years, Mr. Hartford felt that it should be made available to the public. In March, 1960, demolition of the old building at Columbus Circle began, making way for the new museum designed by Edward Durell Stone.

Carl J. Weinhardt, Jr., Director of the Gallery of Modern Art has stated, "Mr. Hartford's great gift to the city and country is particularly notable because it is probably one of the last grand gestures in this peculiarly American tradition."

The Collection reflects the belief that there is a valid alternative to the present dominance of abstract art. At the

forward...

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

125-
3.20
February 21, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The Shahn print arrived, and it is obviously the one of which you wrote; on Dec. 23:

"He (Mr. Shahn) finally came in on Friday and advised us that he had destroyed the stencil for some reason or other and had only one framed print in his possession which he brought with him. However, this was framed and the corners were somewhat marred when he pasted the print against the goldleaf mat. I felt that it would not be satisfactory to you if we removed the print and left the marked corners as they are."

When you wrote Jan. 25 to say that "Ben Shahn was here today and promised faithfully that he would give up his own personal print" and that this would be forwarded to me, I wrote immediately to say that I would be delighted-- if the print in question were not the one with the damaged corners.

The print arrived, by Railway Express, with shipment of \$8.20 due, which I paid. And it is the one with the damaged corners. One corner has obviously been badly wrinkled, though it is smoothed out. It would have to be framed with great care, and in a deep frame, which is not particularly suitable, if this was not to be noticeable. The other corner (also bottom) is wrinkled, but not so badly.

I wanted this print as a gift. I am not

February 22, 1964

Mr. Jack Lawrence
229 East 52nd Street
New York, New York

Dear Jack:

You may remember our several casual meetings, introduced by Edith Halpert, and may also have heard from her of the project which I undertook a number of months ago to establish a Museum of African Art in Washington. Edith, who along with Eliot Elisofon, Bill Fagg, Porter McGray, and a number of other people in the worlds of art and inter-cultural affairs, is on our Board and has suggested that I write to you.

We would very much welcome your interest in our Museum which will attempt to utilize art as a catalyst, so to speak, in the process of developing better inter-racial understanding. The project is described briefly in the enclosed press release and in greater detail in the working prospectus which I have included with the several accompanying materials.

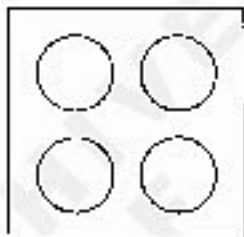
I would be grateful for an opportunity to visit you on my next visit to New York, view what Edith has described as a "truly remarkable collection" and win, I hope, your patronage of our Museum.

With best wishes,

Sincerely,

Warren M. Robbins
Director

cc: Mrs. Edith G. Halpert



NEWS RELEASE

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

KENNEDY BUST BY ROBERT BERKS ACQUIRED BY GALLERY OF MODERN ART WILL BE SHOWN AT OPENING

A bronze bust of the late President John F. Kennedy, by the American sculptor Robert Berks, has been purchased by the Gallery of Modern Art, Including the Huntington Hartford Collection.

The bust will be displayed alone in the organ gallery of the museum as part of the inaugural exhibition, opening to the public at 12 Noon, March 21, it was announced by Carl J. Weinhardt, Jr., the director.

Mr. Berks had planned a portrait bust of President Kennedy before his assassination, and was able to start work on the sculpture immediately after the President's death. In planning the likeness, Mr. Berks sought to preserve the "determination and earnestness" which he felt were salient characteristics of Mr. Kennedy's personality. He studied more than 800 photographs and selected 63 which showed the President from every angle. After studying the photos for several days, he was able to complete the portrait in clay in only two hours.

The bronze has been specially treated to simulate a green patina of the years.

forward....

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

(2)

yourself they insist that Ben ~~Shahn~~
Shahn also state "I verify that
(as the artist, the above statement
is true " + sign also.

I hope that this will not
inconvenience you too much.

Thanking you in advance

I remain yours truly

Frederic J. Jagger

P.S. - Please extend my kindest
regards to Mr. Shahn - My
8 year old daughter on seeing
the painting + the print said
"That man Mr. Shahn really loves
people"

Also extend my kindest
regards to John Marin

MRS. MAX WASSERMAN
52 MALIA TERRACE
CHESTNUT HILL 67, MASSACHUSETTS

February 27, 1964

Dear Mrs. Halpert;

I'm sorry not to have answered your letter of Feb. 7th, but we were away.

The Marie arrived yesterday to welcome us home, and it is a beauty! It was hard work to choose, but we are both well pleased with the decision.

Max thanks you for holding the other Marie, but feels now that he will have to pass it up at present.

Regards from us both -
Joanne Wasserman

February 15, 1964

Mr. Karl Katz, Director
The Bezalel National Museum
P. O. Box 398
Jerusalem, Israel

Dear Karl:

Because I needed time to cogitate about referring you to any American collectors who might present paintings to your museum, I set the letter aside and have just reached my cogitation file. Please forgive the long lapse of time.

We are about to present a one-man exhibition of paintings by Abraham Rattner, all produced during the past two years. It will be a magnificent show and it may be fitting at this time for you to drop a note to Jacob Schulman, who is one of Rattner's great fans. I'm sure he will want another example of his work and perhaps he will consider presenting one in his current collection. He has a remarkable cross-section of Abe's work and might consider a gift at this time. As I have maintained a firm policy of never asking any client for contributions of paintings, sculpture or cash, I cannot approach him directly, but if you want to write to him, here is the address:

38 North Main Street
Gloversville, New York

On the other hand, if the guy who admired his work at the Bezalel National Museum - the tax-deductible soul you referred to in your letter - lives in New York, how about giving him a shot in the arm. I will be very glad to invite him to our opening party and to introduce him to Abe.

Have you set the opening date as yet? Maybe for this occasion I will fly to Israel. I am so involved in many personal problems, including moving from these quarters, and with so many other people's problems that I am exceedingly weary and so exhausted that I would welcome a trip when all these are solved. In any event, I hope that one of us will have occasion to travel in either direction and hope to see you soon.

As ever,

EGH/tm

#2 - Mr. Edith G. Halpert

February 24, 1964

the Corporation's gift above the 5% limitation on the 1964 deduction may be carried forward and used in the five following years to the extent the maximum limitation for those years permits.

Because the gift by the Corporation will be absolute, it will no longer be necessary to ask for the ruling which we originally requested, that in valuing the corporate stock, the paintings given by the Corporation shall not be deemed an asset of the Corporation. This was needed only because the original proposal was for the Corporation to stagger the gifts over a ten year period.

You will have no right to possession of any of the items given by the Corporation nor to require Coreoran to lend any of them to you.

2. As to your gift, our original application stated that you would transfer an undivided 10% interest in the paintings each year for ten years, reserving at all times a life interest in all the paintings, which life interest you could transfer at any time to Coreoran. This would have permitted you to deduct the 10% each year under the existing law and also under the new tax bill passed by the House. But the bill passed by the Senate would have denied you this deduction as long as you reserved the life interest. I do not yet know whether the House or Senate Bill was finally adopted.

We discussed this on February 17th on the assumption that the stricter Senate version will be adopted. That would mean that you could not reserve any life interest in paintings which you gave. Hence you stated that you would be willing to give outright in 1964 designated paintings worth 10% of the total being given by you and to do likewise each year thereafter until 1973. You understand that you will have no right to require Coreoran to give you possession of any paintings once they have been given by you. You stated this was acceptable because you would give in the early years the paintings you did not want to hold and you felt that there would be enough retained to satisfy your needs for possession. Meanwhile, you could lend to Coreoran any or all of the paintings you had not yet given. You also stated that Biegel said that your agreement with Coreoran should have no provision that on your death the items will become the property of Coreoran, but that you should take care of this in your Will.

The foregoing is all right from a tax angle. However, you said that you did not want to designate now which paintings you would give in 1965, 1966, etc., but only wanted to state that you would select each year paintings having a value of 10% of the total you are giving. That would require that some method be provided whereby your selection of the 10% value can be measured, such as fixing a figure for each painting, which figures would reflect their comparative values.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Huntington Hartford Collection -

-2-

same time, it offers an alternative view of the recent past-- a view relatively inaccessible to the public--as well as giving attention to artists and movements not considered of major significance currently, but who, in fact, deserve closer attention.

The Collection includes a very untypical work by Gericault, LANDSCAPE WITH FIGURES, three landscapes by Courbet, a serene landscape by Corot, a sombre study of the coast of Brittany by Daubigny, and several landscapes by Americans such as DAUPHINE HOUSE by Edward Hopper and MOONLIT LAKE by Ralph Albert Blakelock.

There are two portraits by Sargent and several portraiture in sculpture. Sir Jacob Epstein is well represented with major busts of Sir Winston Churchill, Joseph Conrad, Paul Robeson and others.

The Hartford Collection contains many paintings of the mid-Victorian group, known as the Pre-Raphaelites, widely held in disfavor until the recent revival of interest in works of the 19th century. A series of eight paintings by Sir Edward Coley Burne-Jones, LEGEND OF PERSEUS and THE HUGUENOT by Sir John Everett Millais will be exhibited.

There are several uncharacteristic works by acknowledged masters such as Degas, Toulouse-Lautrec and Turner--a significant forward...



THE ROCHESTER MEMORIAL ART GALLERY
OF THE UNIVERSITY OF ROCHESTER
• ROCHESTER 7, NEW YORK

February 21, 1964

Mrs. Edith Halpert
Director, Downtown Gallery
32 East 51 Street
New York, N. Y. 10022

Dear Edith,

I remember, on our bus trip from Allentown, that we talked about the need for better training of museum personnel. I told you that I was contemplating developing a museum training course here at the University of Rochester, and you suggested that there might possibly be funds available for a scholarship from the Halpert Foundation.

We are now setting up the course to begin next fall. It will be limited to senior concentrators in Fine Arts and to graduate students, and will be a one year course covering the theory and practice of art museum work from top to bottom, with from six to eight weeks of actual apprenticeship at the end of the course.

There is a young lady graduate student named Pauline Adams who has applied for scholarship help in order to take this course as part of her program for next year. The Department of Fine Arts recommends her highly, and in my one interview I have found her to be a serious and competent person. She is somewhat older than the normal graduate student, and perhaps for that reason can be counted on to get even more from such a course.

I am writing to find out whether (a) funds might be available for such a scholarship; (b) if so, how should I go about applying for them; and (c) how the applicant or applicants should be selected.

I am sorry I have not been able to get in to see you about this in person, but an auto accident in November has kept me pretty much confined to Rochester for several months. I hope to come to New York in March, however, to spend four or five days catching up. At that time, Anne and I will certainly want to see you. In the meantime, I look forward to hearing from you about the possibility of a scholarship in our proposed museum course.

Kindest regards.

Sincerely,

Harris K. Prior
Director

HKP:jo

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February 15, 1964

Dr. John Cook
130 East End Avenue
New York, New York

Dear John:

In going through some late 1963 correspondence, I came across a letter to you regarding the Zorach sculpture and the fact that Mr. Williams, the Director of the Corcoran Gallery, was eager to add it to the museum collection.

I am very curious as to the disposition of this and any other works of art which may have come from us. Naturally, I am keenly interested and would be most grateful for word from you. Won't you please let me know whether you decided to retain this or had made other plans.

Best regards to Margaret and you.

Sincerely yours,

EGH/tm

February 15, 1964

Mme. N. Grilichess
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Mme. Grilichess:

I was delighted to receive your letter of February 3rd, together with the price list in dollars and am now enclosing our receipt for the paintings we have on consignment. It is too bad that your previous letters confused us so consistently, as the Christmas Exhibition was the most logical method for introducing Ottesen to our clientele. Now we will have to wait until we have a group exhibition and perhaps at some future time a one-man show. If you will refer to your previous correspondence, you will find that I was justified in being so utterly confused and could do nothing about his work because the prices, as indicated in dollars previously, were completely out of scale for any young artist, here or abroad. I will do the best I can from here on.

For your information also, we plan to open the Rattner one-man exhibition on March 3rd. His paintings finally reached us and I am greatly excited by the collection and expect a tremendous response to his new work, which I consider superb. The Rattners will both be here for the opening party. The show should be a great success and again I want to tell you how pleased I am that you are planning to come to New York once again. I look forward with great anticipation to your visit. My very best regards.

Sincerely yours,

EDH/tn

P.S. A receipt, based on your most recent list, is now enclosed. We will have some of the paintings framed and hang them in the group exhibition which will accompany the Rattner show.

B.P.S. A second letter has just arrived and I will be very pleased to meet Ottesen and will "receive him warmly".

rior to publishing information regarding sales transactions, we are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 20, 1964

Mr. John J. Gordon, Curator
The Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Jack:

On January 9th, you wrote advising me that the bas-relief DANCING NUDE would not be included in your exhibition and I am now a little bit disturbed about the fact that it has not been returned to me as yet. Do you know whether it was to come directly to the gallery or was to have been forwarded from The Whitney Museum.

Won't you please let me know. Many thanks.

Sincerely yours,

ECH/tm

15 Seminole Way
Short Hills, New Jersey
February 19, 1964

Dear Tracy,

Will you please have the
enclosed bills receipted and re-
turned to us. Also will you
please have a bill made out
to us and have it receipted
for the small, Marin portrait in
bronze by Isabelle Hawland. We
paid \$250 for it.

Enclosed is a check for
\$2,625.

Sincerely,
Howard Marin

but there it is — and you should
know about it. or do I sound
guilty?)

I'm aware the paintings must do the
talking.

I have an appointment with Feingarten in Los
Angeles in May and would like these paintings
back in time for final preparations for that
show.

If you should be interested in handling
my work, I would like to start from
scratch — almost. I have a year
coming up — free from teaching responsibilities.
I want to settle down to some thoughtful
painting.

In the meantime — I will be anxious
for your reactions.

Sincere regards.

Doug Snow

February 14, 1964

Mr. Don Morrison
4733 Idaho Avenue
Birmingham 10, Alabama

Dear Mr. Morrison:

Thank you for your letter.

Yes, indeed, we are agents for Ben Shahn's works, both paintings and graphics. Many of his serigraphs are no longer available as the edition has been exhausted. On the other hand, we still have several earlier examples and the recently completed serigraphs and one lithograph. These are listed below at the current prices, which, as you know, are increased as the edition is reduced.

I look forward to hearing from you.

Sincerely yours,

EGH/tm

Phoenix #2 \$50.00
Profile (color) \$60.00
Mine Building \$225.00
Supermarket (color) \$150.00
Supermarket (b&w) \$75.00
Scientist \$65.00
Immortal Words \$50.00
Lute and Molecules (color) \$225.00
Lute and Molecules (b&w) \$125.00
Algerian Memory \$90.00
Mask \$125.00
Pleiades 1959 \$150.00
The Poet \$100.00
Decalogue \$275.00
Futility \$50.00
Maximus \$325.00
Warsaw \$125.00
The Blind Botanist (Lithograph) \$75.00

February 14, 1964

Mr. Barry Bingham
Louisville Courier Journal
Louisville, Kentucky

Dear Mr. Bingham:

I am writing you at the suggestion of Dr. Edward Dening Andrews regarding the important collection of Shaker furniture belonging to Mr. and Mrs. Charles Sheeler. This was exhibited at the Philadelphia Museum, together with other examples of Shaker craft and art during the Spring of 1962.

Since Pleasant Hill, Kentucky will now become an official Shaker colony or museum, he thought that you would be interested in considering the Sheeler collection. Consequently, I thought I would write to you at once as we are on the verge of making a commitment elsewhere, now that both he and his wife have decided to part with the furniture permanently. Also, it seems logical to do so at this time, in fairness to them, before making any final arrangements. Thus, I would very much like to hear from you in the near future as to whether or not you have an interest in this project. No doubt you have a copy of the Philadelphia Museum catalogue, which lists in detail the exhibits, including those lent by the Sheelers.

I look forward to hearing from you shortly.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Feb 14, 1964

Hamntown Gallery
New York, New York

Dear Mrs. Halpert,

The two Stasack paintings
are being shipped via
air freight to-day.

I am sorry that the
paintings did not meet with
Mr. Seiberg's approval.

We are keeping the Ben
& Sahn silkscreen and will
mail check for same.

Thank you for your
efforts and will see you again
when I am in New York.

Sincerely,

Helen Seiberg

February 28, 1964

Mr. William H. Lane
Holman Street
Lanenberg, Massachusetts

Dear Bill:

I know you will be pleased to learn that The Hague Museum in Holland is planning to have a large retrospective exhibition of Dove's work, either the latter part of this year or early in 1965; not only that, but agreed to pay all the transportation and insurance expenses both ways. This is really a historical record, as no foreign museum has ever come across that way in the past. Based on the fact that the U.S.A. has paid coming and going, whether import or export.

Dr. Wijsenbeek, the Director of The Hague Museum, was here about two months ago and saw one of the Dove paintings in my apartment. He gasped and was astonished that this happened long before Baziotes, Gottlieb, Parks, etc. In any event, he sent his curator of modern art here and we made the selection yesterday.

No doubt you will hear from Dr. Wijsenbeek within a month or two when we decide on a specific date. I suggested that the Curator, Dr. Beeren, send out the request letters to all the museums and private lenders.

A propos, if you are still interested (and above was not sales talk) in the two paintings you have under consideration, I am listing the current prices below, less a discount, to which I think you are entitled. The figures are considerably higher, of course, but you may use your judgment and let me know within a week or two, as I am now separating the stock, to make available a few more paintings to the public, instead of hoarding all of them for museums and special collections.

I miss Saundy and you and wish you could come in more frequently and the next time, advise me ahead so that I can arrange for an evening when you are not gadding about in New York. My best.

As ever,

EGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24, 1964

Dear John:

I would greatly appreciate your assistance in straightening out a matter which has arisen from the Fifty California Artists exhibition which was organized by your museum.

I am concerned about the fate of a sculpture by Jack Zajac entitled Easter Goat #3, which was lent to the exhibition by the Downtown Gallery of New York. Would you be kind enough to ask your Registrar to check his records and let me know when and to whom the sculpture was returned at the close of the exhibition in June, 1963.

Many thanks for your courtesy.

Sincerely yours,

Felix Landau

c.c. Mrs. Edith G. Halpert

Mr. John Humphreys
San Francisco Museum of Art

FL:jj

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantinger, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

March 2, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street,
New York City, N.Y.

Dear Edith:

I am pleased indeed to enclose a check representing our purchase of Stuart Davis' painting entitled "Letter and his Ecol". It is very heartwarming indeed that recognition can continue to be enjoyed, and multiplied at Stuart's age and we are happy indeed to be a part of it.

I was glad to get your good news about the new award, the Logan Prize at the Art Institute of Chicago. I hope with all of this, too, that he is making excellent recovery after the hospital episode with his eye.

You would have no reason to remember the time of my advent to the Academy staff, but actually I marked my 30th anniversary yesterday. I guess, then, I can be forgiven for being a little nostalgic right now, but as I look back one of the real rewarding experience has been these innumerable contacts with you and the artists you represent. Incidentally, I feel just as young as the day I came to the Academy. I am probably kidding myself, but I am going to try to carry on as long as possible and hold the banners high for this swell old place.

Sincerely,



Joseph T. Fraser, Jr.
Director

JTFjr/DER

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THE MUSEUM OF MODERN ART

Date February 17, 1964

To: Downtown Gallery

Re: BIOGRAPHIES

From: ART LENDING SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Art Lending Service tries to keep on file short biographical sketches of every artist in its collection. We should appreciate it if you would send us biographical information on the following artists:

- ✓ Stuart Davis
- ✓ Arthur Dove
- ✓ Yasui Kuniyoshi
- ✓ John Marin
- ✓ George Morris
- ~~John McLaughlin~~
- ✓ Georgia O'Keeffe

Do you handle these artists and if not could you supply the names of their galleries? We also need biographies on these artists.

- Roger Barr
- James Boynton
- ✓ Robert C. Osborn

Thank you,
Mrs. Ben Heller
(Member of Jr. Council)

February 21, 1964

Mr. Gudmund Vigtel
Head of the Museum
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlanta, Georgia 30309

Dear Vigt:

As you probably know, my collection has been travelling for several months and I have just received word to the effect that the return shipment has been made and that the objects are on their way to Santini Brothers for unpacking and distribution. The Horace Pippin LOVELETTER is included in this collection and it should arrive early next week and I can send it to you by Air Express in the hope that it will reach you by March 2nd. If it arrives too late, I suppose it would be best to let the matter ride. In any event, I can send you a wire advising you when it reaches New York.

Your last paragraph indicates that a decision has been made about the Marin, or is this "do" just to put your committee members in a good mood as an aid toward a favorable decision? In any event, I hope you have fun.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 15, 1964

Mr. Richard F. Brown, Director
Los Angeles County Museum of Art
Los Angeles 7, California

Dear Ric:

I was delighted to receive your very handsome, brilliant catalogue of the Lachaise exhibition and, more recently, the impressive clippings - or rather the reviews which appeared - and of course I am looking forward to seeing the bulk of this exhibition at the Whitney Museum very shortly. I hope it is your intention to check the installation here against yours, which I have been told by many was superb. In any event, it will be an opportunity for me to see you on that occasion or later.

My very best regards.

Sincerely yours,

RGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I. M. SCHWARZKOPF, INC.

110 EAST 42ND STREET

NEW YORK 17, N.Y.

EXFORD 7-0366

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1964.

Mrs. Edith Halpert,
32 East 51st Street,
New York City, N. Y.

Dear Mrs. Halpert:

I was down at the Tax Department today checking assessments on various properties and find that your assessment has been substantially increased. The tentative assessment for 1964-1965 is \$100,000.00 for the land, and \$120,000.00 for the land, plus improvement. This is an increase of \$15,000.00 over last year, all of which is on the land which was raised from \$85,000.00 to \$100,000.00.

If you intend to protest this, the formal protest must be filed by March 15, 1964. This may all, however, be academic due to the sale of the property.

Best regards,



IMS/ef

Before publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DL2 (Rev. 6-63)

THE CITY OF NEW YORK—DEPARTMENT OF BUILDINGS
MULTIPLE DWELLING REGISTRATION

47

ACKNOWLEDGMENT

PREMISES

INSTRUCTIONS: DO NOT SEPARATE PARTS OF CARD. ANSWER ALL QUESTIONS ON BOTH SIDES OF ALL CARDS, COMPLETING THIS SIDE FIRST. OWNER AND MANAGING AGENT MUST SIGN CARDS WHERE REQUIRED & LIST BOTH THEIR HOME & BUSINESS ADDRESSES. MANAGING AGENT MUST BE AN INDIVIDUAL, OVER 21 YEARS OLD, WITH BUSINESS OFFICE IN NEW YORK CITY OR ACTUALLY RESIDING IN N.Y.C. OWNER MEETING THESE REQUIREMENTS MAY DESIGNATE HIMSELF MANAGING AGENT, & AN OFFICER OF A CORPORATION OWNING A MULTIPLE DWELLING & MEETING THESE REQUIREMENTS MAY BE DESIGNATED MANAGING AGENT. WHERE ENTIRE MULTIPLE DWELLING IS LEASED, LESSEE ALSO MUST FILE A REGISTRATION STATEMENT INCLUDING NAMES AND ADDRESSES OF OFFICERS IF CORPORATION. OWNERS OF ROOMING HOUSES ALSO MUST FILE A STATEMENT & DIAGRAM. PAY FEES WHEN FILING: \$3.00 FOR REGISTRATION, \$2.00 FOR DESIGNATING NEW MANAGING AGENT. (FALSE STATEMENTS PUNISHABLE UNDER SEC. D26-3.15, ADM. CODE) (THE ACCEPTANCE OF THE REGISTRATION STATEMENT IN NO WAY LEGALIZES THE OCCUPANCY)

REGISTRATION NUMBER

DATE REGISTERED

680000

78 000

00 0010000000

2100

DATE

TRANSACTION NO.

REG. NO.

AMOUNT

MULTIPLE DWELLING REGISTRATION *Change of Agent*

REGISTRATION NUMBER

STREET OR AVENUE

HOUSE NUMBER

East 51st 32

125704

Fee \$2

BOROUGH

ZONE

BUILDING REGISTERED BEFORE

YES ☐ NO ☐

THIS REGISTRATION BY: OWNER ☐ LESSEE ☐

OWNER (IF CORPORATION, GIVE CORPORATE NAME)

DATE REGISTERED

BUS. ADDRESS

PHONE NO.

HOME ADDRESS

MANAGING AGENT (NATURAL PERSON ONLY)

AGE

BUS. ADDRESS

PHONE NO.

HOME ADDRESS

I CONSENT TO THE DESIGNATION AS MANAGING AGENT OF THE ABOVE PREMISES:

SIGNATURE OF MANAGING AGENT

DATE

FALSE STATEMENTS ARE PUNISHABLE UNDER SECTION D26-3.15 OF THE ADMINISTRATIVE CODE

DL2 (Rev. 6-63)

THE CITY OF NEW YORK—DEPARTMENT OF BUILDINGS

MULTIPLE DWELLING REGISTRATION

REGISTRATION NUMBER

STREET OR AVENUE

HOUSE NUMBER

BOROUGH

ZONE

BUILDING REGISTERED BEFORE

YES ☐ NO ☐

THIS REGISTRATION BY: OWNER ☐ LESSEE ☐

OWNER (IF CORPORATION, GIVE CORPORATE NAME)

DATE REGISTERED

BUS. ADDRESS

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DATE

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DL2 (Rev. 6-63)

—35M-78311 (62) THE CITY OF NEW YORK—DEPARTMENT OF BUILDINGS

OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

February 19, 1964

SCHOOL OF PAINTING AND ALLIED ARTS

DLH
to David Hostetler
et.

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir:

Please place my name on your mailing list for
your exhibition openings.

Sincerely,

David Hostetler
mt

David L. Hostetler
Associate Professor of Sculpture

DLH:mt

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HERMAN C. DIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. DORR
RALPH S. GAYTON
JOHN P. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. CARDON
ROBERT W. SULLIVAN
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBB, III

COUNSEL
FLOYD P. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1954-1960)

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL 8-4856

February 25, 1964

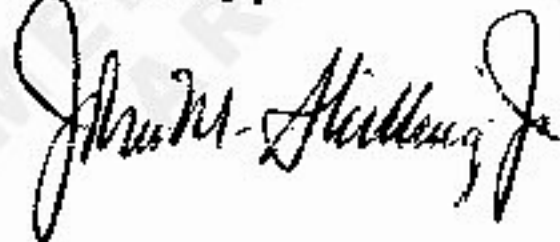
CABLE ADDRESS "LEETAK"
ASSOCIATED IN FEDERAL MATTERS
KENT AND BROOKES
1800 INTERNATIONAL BUILDING
ST. MARY'S SQUARE
SAN FRANCISCO, CALIFORNIA 94108
YUKON 1-7630
VINCENT H. MALONEY
685 MADISON AVENUE
NEW YORK, N. Y. 10021
TEMPLETON 8-7340
ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
292-1650
BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. VANTOMME
-RESIDENT ASSOCIATE
TEL. 17-07-08

Dear Mrs. Halpert:

I am enclosing a copy of our letter to the Internal Revenue Service which was filed with the Service today as you requested. I am sending a copy also to Mr. Frederick Baum.

We will keep you advised of any developments.

Sincerely,



Mrs. Edith Halpert
32 East 51st Street
New York, New York 10022

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBIT B

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

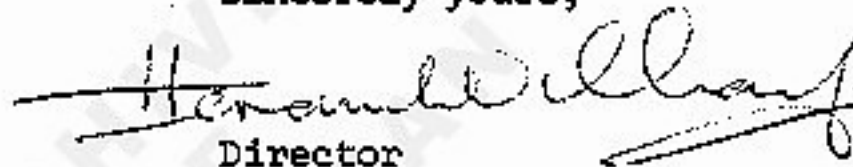
February 14, 1964

Mr. John M. Skilling, Jr.
Lee, Toomey and Kent
1200 Eighteenth Street, N. W.
Washington, D. C. 20036

Dear Mr. Skilling:

In response to our conversation of yesterday, I can advise you that it is the customary practice of American museums, and that of the Corcoran in particular, to identify the source of works of art entering the collections on the labels attached to the objects in such manner that they are easily visible to the viewer. This practice would be followed if The Corcoran Gallery of Art were to receive gifts from The Downtown Gallery.

Sincerely yours,


Director

HW:arf

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February 28, 1964

Mr. Robert Fraser
Robert Fraser Gallery Ltd.
69 Duke Street, Grosvenor Square
London W.1, England

Dear Mr. Fraser:

Thank you for the check we received in payment of CONTRANUITIES by Stuart Davis - and more so for making the effort of doing so in American currency.

Of course I am delighted that Mr. Power is pleased with this acquisition. You may advise him that the artist is happy to be included in what we hear is a great collection of modern art in London. Incidentally, as soon as I can obtain a copy of a fairly recent catalog of a rather important retrospective exhibition of Davis' work organized by Harvard Arnason, now of the Guggenheim Museum, I will send a copy to you to be presented to Mr. Power. This catalog has excellent biographical notes and a good many color reproductions. The former is not up-to-date, of course, nor is the list of public collections, which has increased considerably since the publication of this catalog. At the moment, Frederick Wight, Director of the U.C.L.A. Art Gallery and the Art Department, is at work in assembling a new exhibition which he plans to send abroad after two or three showings in the U.S.A. starting in Los Angeles and finally to be sent abroad. We were both disappointed that The Tate Gallery could not participate because of "lack of funds". Have you any other suggestions for London, where we would like to have Davis seen in a comprehensive report of his career as a veteran and leading modernist in this country - plus.

May I hear from you? My very best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Isaacs & Bernstein, Inc.

I N S U R A N C E

35 EAST SEVENTH STREET
CINCINNATI, OHIO 45202

AREA CODE 513

621-6737

February 25, 1964

The Downtown Gallery
Attention: Edith Halpert
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Allon Schoener of the Contemporary Arts Center has referred to me his file regarding the print "The Blind Botanist" by Ben Shahn on which we made settlement arrangements early in September. I have a copy of Mr. Schoener's letter of September 9, 1963 addressed to your gallery to the attention of Mr. Jerome A. Dodson, Associate Director, outlining the details of settlement.

I am sure that since this letter was addressed to Mr. Dodson in his capacity as Associate Director of the gallery that it would have been treated as gallery business and not put aside as Mr. Dodson's personal mail.

In any event, settlement was based upon a salvage sale of the print at a price to be determined in accordance with the condition.

Having anticipated inspection of the print upon its arrival in Cincinnati, it is now impossible to determine the extent of the insurance loss.

Unless the print can be located and returned, I do not see how an insurance settlement would be possible.

Sincerely,

ISAACS & BERNSTEIN, INC.

Malcolm A. Bernstein, C.P.C.U.

hf

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MSA

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

March 2, 1964

Mrs. Edith Halpert
Downtown Gallery
832 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert,

I am glad to say that the Dove, Marin, Rattner, and Max Weber have been sold from among the things you lent for the Collectors exhibition here.

If there is any other information on them than contained in your memorandum invoice, I will very much like to have this.

With best wishes.

Sincerely yours,

William Hutton

William Hutton
Assistant Curator

WH:jr

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** Sent via 3/18/64*

February 29, 1964

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Following is the PROVENANCE of the John Marin MAINE SERIES,
1931.

Exhibited:

Marin Show - An American Place 1/32

Marin Memorial - Union Gallery, Union College 3/60

Marin Retrospective, Sloan Galleries, Valparaiso 1,2/64

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

February 29, 1964

Miss Margaret Watherston
44 West 77th Street
New York, New York 10024

Dear Miss Watherston:

Mrs. Halpert has asked me to drop you this note to tell you that she has three pictures she would like you to look at for restoration.

Could you stop in at the gallery either early in the day on Monday or sometime Tuesday?

Many thanks for your cooperation.

Sincerely yours

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

March 2, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

I have just received a note from Mr. von Groschwitz about the Stuart Davis painting for the International. He would like to try to get a new one, and will visit you in June with this hope. If this is not possible, will you have photographs of paintings he can try to borrow from private owners?

Mr. von Groschwitz will of course be grateful for any help you can give him.

Sincerely yours,

Alice Davis

PROVINCETOWN ART ASSOCIATION

(INCORPORATED)

460 COMMERCIAL STREET
PROVINCETOWN, MASSACHUSETTS

March 1, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Provincetown Art Association is planning a GOLDEN ANNIVERSARY exhibition August 2 to the end of the season. The Committee of Selection is eager to have Charles Demuth represented and would like to know whether you would like to select a work which you think will represent him well. It should not be larger than 50 inches in its largest dimension; it must be properly framed for exhibition and labeled on the back. A GOLDEN ANNIVERSARY catalog will be published.

We hope to have about 200 paintings and sculptures in this comprehensive show which the AFA is assembling for us. A selection from the exhibition will be circulated by The American Federation of Arts for a one year tour of museums throughout the United States.

Please carefully fill out the enclosed forms, one copy of which is to be returned promptly to AFA in the business envelope enclosed herein. Kindly indicate whether you personally will bring your work to Provincetown or to the Santini Bros. warehouse, where it will be taken uncrated in a van to Provincetown. Should you wish Santini Bros. to pick up your work here in New York for inclusion in the van to Provincetown, please indicate this on the form. Or you may insure your work in transit for a nominal amount not to exceed \$550 (we insure it for the full amount) and send it prepaid to GOLDEN ANNIVERSARY, Santini Bros., 449 West 49th Street, New York, N. Y., Attention: Mr. d'Amato.

The Provincetown Art Association has made arrangements to have all works insured from time of delivery (either to Santini Bros. warehouse or to Provincetown Art Association) until their return to lenders. Inspection will be made at the warehouse and/or upon arrival at the Provincetown Art Association.

We look forward to cooperating with you in making this commemorative GOLDEN ANNIVERSARY exhibition an exciting and rewarding event.

Sincerely,

Hudson D. Walker

Hudson D. Walker,
President,
Provincetown Art Association

HDW/em
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

7500.-

- 5 -

(1) That the gift by Downtown will not be deemed to constitute a distribution by Downtown of its assets to Mrs. Halpert in any year, by way of a taxable dividend, liquidating distribution or otherwise; and that the gift will result in no other tax liability to either Downtown or Mrs. Halpert.

(2) That for the year the agreement of gift is executed, Mrs. Halpert will be entitled to take a deduction for a charitable contribution, subject to the limitations of Section 170 of the Internal Revenue Code, equal to the excess of the then value of the works of art she gave over the then value of her life interest therein.

(3) That for the year the agreement of gift is executed, Downtown will be entitled to take a deduction for a charitable contribution, subject to the limitations of Section 170 of the Internal Revenue Code, equal to the then value of the works of art which it gave.

Powers of attorney from Mrs. Halpert and Downtown authorizing the undersigned to represent them in this matter are enclosed.

If there are any further questions in connection with this request for a ruling, a conference is requested.

Respectfully submitted,

February 24, 1964

Miss Louise Dresser, Curator
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Miss Dresser:

Mrs. Halpert has asked me to check with you and see if you have any more catalogues available of the Arthur Dove exhibition of July-September 1961.

If so, would you be good enough to send us ten copies, with a bill. Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 21, 1964

Mr. Joseph Gaer, Director
The Jewish Heritage Foundation
9640 Santa Monica Boulevard
Beverly Hills, California

Dear Mr. Gaer:

Much to my chagrin, your letter was inadvertently mislaid and
has just come to my attention.

Indeed, I will be very glad to cooperate with you and am send-
ing you a group of photographs of Shahn's work. As you did not
indicate whether or not you wish to concentrate on Jewish themes,
I decided to send you a larger group for consideration and you
may return the photographs of those unsuitable for your purpose
and retain the others until after they have been published -
for future return.

This has been a very hectic period in the gallery and I hope
you will forgive me for being so dilatory.

Please remember me to the Hurds - and my very best regards to
you.

Sincerely yours,

EGH/tm

The First Congregational Church

(UNITED CHURCH OF CHRIST)

Rhinelanders, Wisconsin

Feb. 13, 1964

WILLARD SPENCE,
MINISTER

106 N. Oneida

The Downtown Gallery,
New York, N. Y.

Dear Sir:

In connection with a lecture on Religion and Art as a part of the course on "The Minister and the Fine Arts" in the United Theological Seminary of Minneapolis, I wish to obtain the following color slide: Will you send and bill me direct--

THE LAST JUDGMENT Abraham Rattner (American)

I much prefer the slide, but if you do not have it, will you send a color print reproduction.

If neither the slide nor the color reproduction is available from you, can you tell me where it is listed or can be purchased.

A stamped self-addressed envelope is inclosed for your reply. Thank you for your courtesy.

Sincerely,

Willard Spence
Willard Spence.

pe min
no color slide
available
we can supply photo 8x10"

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE PURITAN SPORTSWEAR, CORP.
ALTOONA, PENNSYLVANIA, 16603
CABLE ADDRESS: PURALTO, ALTOONA

SALES OFFICES:

NEW YORK: 2914 EMPIRE STATE BUILDING
CHICAGO: 845 MERCHANDISE MART
LOS ANGELES: 1411 BANTEE STREET

February 20, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

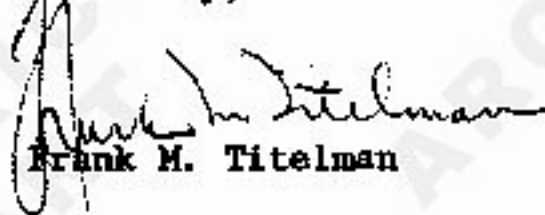
Thank you for your very nice letter of the 15th.

I thought that the reproduction was excellent and I am more than pleased to have you express yourself in the manner in which you did.

We have had colored photographs taken of all our pictures, and one of these days I want you to see them because I am sure there will have to be a process of weeding and some additions that will naturally have to take place.

Mrs. Titelman and I have the deepest respect for your background and understanding in the art field and I don't know where we could go for more expert advice.

Sincerely,


Frank M. Titelman

mlm

February 21, 1964

Mr. Willard Spence
106 North Oneida
Rhinelander, Wisconsin

Dear Mr. Spence:

Thank you for your letter.

Much as we would like to help you, we have no color slide
or color print of THE LAST JUDGMENT by Abraham Rattner.
We can supply an 8x10 black and white photograph if that
will help at all.

Please let us know.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions,
archives are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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17 February 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We have just received as a gift from Douglas Fairbanks, Jr. a rather charming winter scene by Grandma Moses, and would like to display it together with certain related pictures from our own collection and elsewhere. I am writing you at this time to ask whether you would be willing to lend us the small Horace Pippin, Loveletters, which was in the Corcoran show. We would like to borrow this painting for two weeks.

I am afraid that we are not giving you much time for this since we would need to have it here by Monday, March 2nd. We would, of course, pay for crating, transportation, insurance, etc. I will call you on Wednesday afternoon to see whether this loan will be possible, since there is hardly any time for you to think this over and write a reply.

Incidentally, we expect to have a "do" for the presentation of the Marin, which will probably take place March 30th.

With best regards,

Sincerely yours,



Gudmund Vigtel
Head of the Museum

GV:ph

Wilhelmus B. Bryan, Director

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N. E. • Atlanta, Georgia 30309

accustomed to giving wrinkled prints as gifts, nor
am I accustomed to paying the price of a new print
for one that is damaged. I am sorry, for I like
the print, and the friend to whom I had hoped to
give it also liked it very much, when he saw it
in an exhibit. I have not shown the one you sent
to him, nor consulted him about it. Perhaps he
would choose to keep it anyway. I prefer to act
on my own impulse.

Since I sent clear instructions not to send
the print if it was the wrinkled one referred to
in the December letter -- and since the gallery
went ahead and sent it anyway -- I feel that I
am entitled to a refund of both my \$125 and the
\$3.20 express charges I paid. I would appreciate
it if you would send this soon, since I cannot
imagine why I would want to purchase anything else
through the Downtown Gallery. I will then
return the print to you in the folder in which
you sent it. If you have any doubts about my
honesty, you can predate the check so that it
cannot be cashed until you have received the
print.

I am sorry if this sounds rude, but I have
been disappointed repeatedly over this -- first
in the delivery time, then in the unavailability
of a print after you had assured me that you had
several on hand, then in the arrival of one that
was wrinkled. I just want to get the whole thing
over as rapidly as possible.

Sincerely,

Mildred Spencer

Mildred Spencer

214 Highland Ave.
Buffalo, N.Y., 14222

robert fraser gallery ltd

69 Duke Street Grosvenor Square London W1
Mayfair 7198 Cable: Frasarls London W1

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2nd March, 1964

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mrs. Halpert,

Many thanks for your letter acknowledging receipt of the payment we made recently for Contranunities by Stuart Davis. I was sorry to hear though that the Tate Gallery are not going to put on the Stuart Davis Retrospective, as we had thought. I think it would be worth your while writing a letter to Bryan Robertson, director of the Whitechapel Gallery (Whitechapel High Street, London, E.1) who has put on, in the past few years, a number of important one-man shows of contemporary American painters, such as Rothko, Pollock and Rauschenberg, who has a one-man retrospective at the Whitechapel at the moment. The Whitechapel has excellent facilities for putting on shows of this sort, provided they are not too big. I think, too, you should inform Francis Mason, who is the cultural attache of the American Embassy here, about the exhibition, as he is very active in the art world here, and might be able to do some valuable background work.

I am sure Mr. Power will very much appreciate receiving a copy of Arnason's Stuart Davis catalogue, and I shall very much look forward to seeing it myself.

With best regards.

Yours sincerely,


Robert Fraser

March 3, 1964

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Michigan

Dear Irv:

Yes, the two pictures arrived in good condition. Of course I am pleased that you will own the great Marin you retained. There is nothing else of this type left in the combined inventory and I congratulate you. At the same time, I am enclosing our invoice.

Incidentally, this was in the John Marin Jr. collection, among the paintings presented to him by his father in his lifetime, after my suggestion that he do so to take advantage of the tax allowance on gifts to children.

I wish you and Doris could come to New York to see the truly superb exhibition of Rattner's work, new paintings which he produced during his three-year stay abroad. In any event, I should love to see you both and look forward to it.

Sincerely yours,

FBH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Society for the Advancement of
Judaism

161 West 86 St,

New York 24, N.Y.

February 25, 1964

Mrs. E. Halpern

Downtown Gallery

32 East 51 Street

New York, N.Y.

Dear Mrs. Halpern,

Here is the form you wanted me
to send you. We will be by to
pick up Mr. Zorach's work on

Friday, February 28. Many thanks.

Sincerely,

Betty Krainis

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

13 February 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

The enclosed letter to Walter and Jack, in appreciation of the stimulating hour you made possible at their house, was written in San Francisco and mis-addressed. Please be a good Eagle and forward it for me?

It was wonderful fun being with you tête à tête and otherwise; your special brand of hospitality and camaraderie is always deeply enjoyed and appreciated. Lady Bootjack found ready acceptance in our home as a woman of parts - or should I say arts?! The children's fine sense of appreciation (!) recognized a good thing immediately, and delighted we all are to have a memento "chez vous".

Tom Howe made it possible for me to see your collection at the Legion of Honor before it was dismantled. I wished for you. It was a most impressive installation, with nice use of specially constructed walls, color, planting, etc. Those high, wide and handsome galleries allow flexible treatment, and Ross Smith made the most of it. I understand the exhibition received excellent critical attention, too.

I'm sorry I didn't get back to say goodbye and pick up those photographs of your stencilled walls. Could you slip them in the mail? I believe you said you didn't have their sizes, which might be a determining factor.

I'll be anxious to hear about your developments and best of luck. Or should I omit the good wishes, in the thought you might end up here instead?!

Affectionate greetings,

James W. Foster, Jr.
Director

P.S. I'm pleased about the Broderson drawing and look forward to its arrival.

MAILING ADDRESS 800 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

JWF:lh

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COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART
BOXLER ART AND MUSIC CENTER

February 27, 1964

Mr. John Marin, Jr.
Downtown Gallery
32 East 51st Street
New York 22, New York

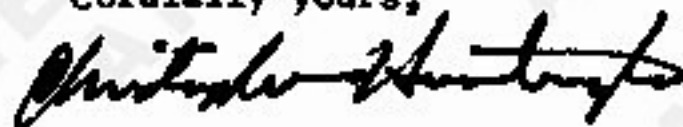
Dear Mr. Marin:

It was nice to have the chance to say hello to you at the opening of our exhibition at the Whitney. I am writing you concerning our forthcoming exhibition, Maine Art of Our Century which is to be held at Colby this coming summer. If it is possible, I would like to borrow as one of your father's paintings for this exhibition, the watercolor, Sun, Isles and Sea, 1921 which is reproduced in '300 Years of American Painting'. Could you tell me the name and address of the current owner? I would welcome any other suggestions of your father's paintings which you think would be appropriate for our exhibition.

I am having trouble locating a Maine work by Niles Spencer for this exhibition. Perhaps in your files you have records of Maine paintings which have been sold to collectors. Should you have the names and addresses of such owners, as well as the titles of the paintings they own, I would greatly appreciate knowing them.

I hope you will be able to visit us again at Colby at the opening of this exhibition which will be June 25th.

Cordially yours,



Christopher Huntington

CH/cmc

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Re
EAST CLEVELAND MUSEUM GALLERIES

14840 Euclid Avenue - Cleveland 12, Ohio

February 24, 1964

Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

Dear Sirs,

Within the next few years Cleveland will open a Cultural Center, quite similar to New York's Lincoln Center. The Cleveland Center for the Arts will have a large Theatre and an Art Gallery devoted to the art of our century. Within the Art Gallery there shall be an Art Library which the public may use for both reference and study purposes.

At the present time, we are in the process of acquiring both books and catalogues from Museums and Galleries for The Cleveland Center for the Arts.

Speaking on behalf of the people of the City of Cleveland, we would sincerely be honored and most grateful if you would be so kind as to send catalogues of your past exhibitions to us. These catalogues in turn will be presented to the Center, and your name listed along with those who have assisted us in our efforts.

With best wishes, we remain

Respectfully yours,



G. W. Fitzpatrick



February 14, 1964

Mrs. Alan Rosenthal
169 East 69th Street
New York, New York 10021

Dear Lenore:

I am listing below the insurance valuations you requested:

Joseph Stella	NEW YORK	\$7500.
John Marin	NEW YORK AT NIGHT oil	9000.
	NEW YORK SCENE 1911 w.c.	1800.
	BLACK SUN w.c.	5000.
	VIEW FROM NEW YORK HOSPITAL w.c.	4500.
Charles Sheeler	CANYONS #5 tempera	1000.
	CONVERGENCE #2 tempera	1000.
William Zorach	HANDS bronze	900.

Sincerely yours,

EGH/tm

DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

March 3, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

The Rattner reproduced on your catalog looks very good. I don't know whether he has a connection in Los Angeles or not, but I thought sometime when we are having a non-objective painting show, it would be interesting to include his, among others. In such a show, we would only include one painting by each of ten top men of that group. This exhibition probably would not come until early Fall. Do you think a painting would be available?

We are busy, as usual, but between now and Fall, I hope to come to New York and see you. Wishing you all good things, I am,


As ever,



RH:dn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN ASSOCIATION OF MUSEUMS

Headquarters at  2306 Massachusetts Avenue, N.W., Washington 8, D. C. Hudson 3-3361

Editorial Office

February 20, 1964

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, NY


Dear Miss Halpert:

Mr Patterson has referred your letter of the 10th to me so that we might discuss a possible article for MUSEUM NEWS on the subject you suggested: Business Buys American Art.

I hope to be in New York sometime within a month, and would like to visit with you. Meanwhile, I wonder if you could set down on paper some of your thoughts on the subject so that we might start thinking along those lines.

Thank you for your interest, and I look forward to hearing from you and visiting your Gallery.

Cordially,


N. Carl Barefoot, Jr.
Editor

February 15, 1964

Mrs. Edward Seeborg
289 Beard Avenue
Buffalo 14, New York

Dear Mrs. Seeborg:

My attention has just been called to the fact that we have had no receipt acknowledging the two paintings by Stasack and the silkscreen print by Ben Shahn which were shipped to you almost three weeks ago. Therefore, I am writing to ascertain whether the receipt was mis-addressed. In any event, I am also writing to ascertain whether the shipment had reached you and am now enclosing a self-addressed envelope for your convenience in replying.

Won't you please let me know as soon as you can. I shall be most grateful for your cooperation.

My very best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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[end. Linder Smith 1-27-64]

KODACOLOR PRINT
Made by
Kodak
FEB. 64K

[end. Linder Smith 1-27-64]

KODACOLOR PRINT
Made by
Kodak
FEB. 64K

4417 Chain Bridge Rd.
McLean, Va.
February 28, 64

Mrs. E. G. Halpert
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

On February 10, 1964 I
sent you one of my Christmas Cards
designed by Walt Kuhn. Not hearing
from you, I am concerned over whether
you received it. I had insured the
package.

I have no objections to your
keeping it longer if necessary, but want
to be reassured that it was received.

Sincerely,

Norma Bose.

February 14, 1964

Galleria Penelope
Via Frattina 99
Roma, Italia

Gentlemen:

Thank you for sending us a catalogue of your current exhibition.

I note with pleasure that Ben Shahn, who is on this gallery's roster, is represented in this exhibition with a picture entitled INTERNO dated 1963. As we have no record of this picture, would you be good enough to supply the name of the lender so that we can include it together with a reproduction in our archives.

Thank you for the information.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GUMP'S

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PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

February 14, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Thank you again for your wonderful considerations to me while I was in New York; you know it is very much appreciated.

The Zorach sculptures and the folk art are the only pieces that remain to come in; however, I expect the bronzes in a couple of days.

I am looking forward to the American Show in May, and I believe I left all of the dates for you. As usual, we will need the paintings about two weeks before the beginning of the show so they should be shipped about April 15 or 20. I am still keeping my fingers crossed that we will have the good fortune to have a Stuart Davis and perhaps a Sheeler. If not, of course, it is understood.

Again, my many thanks and my best wishes to you.

Sincerely,



Helen Heninger
Director
Gump's Gallery

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Is He on list?
pol 1 not to file att
February 20, 1964

Mr. Henri Gadois
Contemporary Arts Museum
6945 Farmin Street
Houston 25, Texas

Dear Mr. Gadois:

I have received your telegram and talked with Mr. Marsh regarding the matter. He was in last week and I gave him a long list of paintings owned by museums and collectors right in your own backyard - Houston, San Antonio, Dallas, Lubbock, Fort Worth. This includes such artists as Davis, Demuth, Dove, Kuniyoshi, Marin, O'Keeffe, Rattner, Shahn, Sheeler, Weber and Zorach.

Under the circumstances, it seems to me it would be a good idea to start in your own area, as it would be a tremendous advertisement for the state of Texas and the taste of the collectors and museums. We could then fill in with other loans in New York, including those owned by the artists or by us.

If you will refer to your files, you will find my letter dated November 19th indicating that there had been very little correspondence from you to follow through on the exhibition. Your original letter gave the dates of February, March or May. Now that Mr. Marsh has been in to see me, leaving so little time for correspondence with collectors, etc., I'm sure it would be impossible to consider any date but May of this year. If that is satisfactory, I will continue on the list and will send you the names of owners and, if you would like to have me order some photographs for you, I can send you some prints for your final selection as well, unless you would rather have Mr. Marsh attend to this here by going through the photographic material with me. Do let me know.

Sincerely yours,

EGH/tm

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

16 February 1964

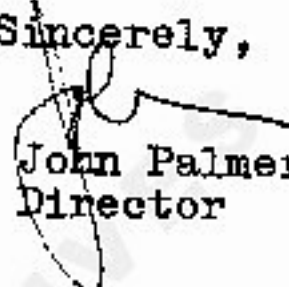
Dear Edith,

With the enclosed we are probably mutually delighted that I am out of bondage. I, however, cannot wait to get back in; you may feel a trifle differently. But first I need an Elie Nadelman.

This really is only a letter of enclosure, but I must take advantage of it to thank you once again for your patience. Would that the grocer were as nice! And please extend my good wishes to your equally tolerant accountant.

My ladies join me in all good wishes.

Sincerely,


John Palmer Leeper
Director

Mme. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

BY AIR

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JEAN HELION.....(2)

illustrates a definite continuing thread of purpose, despite external changes in style. Jean Héliion has worked closely with the staff of the Gallery selecting those particular works which best exemplify his various periods and give a clear exposition of his artistic development.

Héliion first came to the United States in the Autumn of 1932, the year in which his paintings were shown in various exhibitions in France, New York and Chicago. He painted and lived in the mountains of Virginia while preparing for his first one man exhibition in New York at the John Becker Gallery in January 1934. In February of that year, he returned to Paris where he executed his large abstractions. His abstraction expresses the plastic concept, the harmonious order of a particular event at a particular time, through which passes each moving form, with all of its aspects of diversity.

In 1936 he had a one man show at Galerie Cahiers d'Art, Paris and exhibited with Arp, Kandinsky, Giacometti and others at Galerie Pierre in Paris. He exhibited that year in London with Nicholson, Moore and Mondrian, and also had his second one man show in New York at the Valentine Gallery.

In the Winter of 1938 Héliion turned to nature, still life and the figure for subject matter and in 1939 he painted his last abstraction, "Figure Tombée".

In January of 1940 he went to France to join the French Army and was soon taken prisoner by the Germans. In 1942 he escaped from the prison camp in Stettin, Germany and was granted an American Visa.

February 15, 1964

Dr. Gerhard D. Straus
606 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Dear Dr. Straus:

You were very kind indeed to send the clipping in relation to your gift of the Rattner painting. It is always important for us to learn the change of ownership of a work of art acquired from us as we endeavor to maintain a complete record of such changes in our archives, which will eventually be presented to the Detroit Art Institute Archives of American Art. Mr. and Mrs. Rattner are arriving from Paris in time for the opening of his one-man show of new paintings to be held here from March 3rd through the 28th of the month. A preview party will be held on Monday, the 2nd and I hope that by some delightful coincidence you and Mrs. Straus might plan to be in New York and will join us at this occasion.

Again, my thanks and best regards.

Sincerely yours,

EDH/tm

MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 9, TEXAS

20 February 1964

Dear Edith:

I have mentioned this project before, and now it is going to materialize. We are going to publish a facsimile edition of the Pascin sketchbook which Mrs. McNay purchased from the Downtown Gallery many years ago (for an enviable \$3,500.). The University of Texas Press will be co-publisher, and Meriden Gravure will do the plates.

I would appreciate any information you can give me concerning this sketchbook: if possible its precise date, Pascin's itinerary in the South, his travelling companions, and so forth. And are there other sketchbooks similar to ours in existence?

You pointed out to me earlier that ours is not a sketchbook in the true sense of the word, but is more a scrapbook which he assembled of his own drawings. If there are others is there any kind of qualitative sequence?

Is there any correspondence in existence from Pascin during his trips south? Should you have in your files such a thing I would appreciate borrowing it, assuring you of its meticulous care.

Later I will forward to you my manuscript of the introduction for your critical and factual correction, if I may further impose on you.

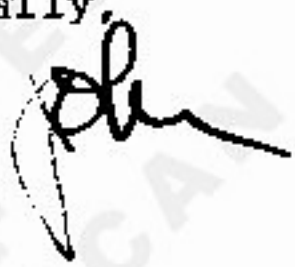
We are planning publication date for the end of this year, to coincide with our tenth anniversary, and we hope for a large Pascin exhibition at the same time.

I hope that you can answer all of these questions simply by talking into a machine, and will not be further inconvenienced. And also, can you think of anyone beside his biographers, Mr. Weyhe, Klaus Perls whom I should contact?

You have again all best regards, and in advance my warmest thanks for your assistance.

Cordially,

Mrs. Edith Gregor Palpert
The Downtown Gallery



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32

February 29, 1964

Mr. I. M. Schwarzkopf
110 East 42nd Street
New York, New York 10017

Dear Mr. Schwarzkopf:

Thank you so much for sending me the information regarding assessment on this property. I am referring it to Mr. Solinger, my attorney, who handles this for me.

As you note, I am still at this address, as I have not been able to find suitable quarters, but am hopeful that this will be resolved in the near future.

Best regards.

Sincerely yours,

EGH/tm

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February 24, 1964

Mrs. Edith Greger Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Our plans for a display around our recent acquisition of the Grandma Moses came to naught and I would like to withdraw our request for the loan of Horace Pippin's Love Letters. I apologize for the extra effort this has caused you.

I am asking you for another favor: Would you have a look at the enclosed photos and let me know what you think of the two pictures. The scene called "Virginian Luxuries" is painted on the back of the portrait. Both seem to have been done by the same painter. They look more English than American to me. The canvas is in frightful shape as you can see. It was brought in by a lady who had found it in the attic of the family plantation.

With best wishes,

Sincerely yours,

Gudmund Vigtel

Gudmund Vigtel, Head of the Museum


ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia

March 3, 1964

Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East Juneeau Avenue
Milwaukee 2, Wisconsin

Dear Irving:

I gather from your letter of February 29th that you decided to purchase the two Marins and am now enclosing our invoice. I hope that you have done well with these.

 Enclosed also you will find the two photographs with the authentication of the gallery and John Marin Jr. Incidentally, our label on the back of a picture is considered sufficient evidence, but you may have what you desire.

Sincerely yours,

EGH/tm

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February 15, 1964

Mr. Francis S. Mason Jr.
Cultural Affairs Officer
United States Information Service
American Embassy
Grosvenor Square
London W.1, England

Dear Mr. Mason:

You were very kind indeed to send us the package of Marin posters. They are very handsome and both John Marin Jr. and I are most grateful to you for mailing these to us.

I trust the exhibition was well-received and that you are pleased with the project. Mr. Waddington was here a few days ago and told me how handsome the installation was and how much he had admired the gallery and the manner in which you presented this collection. I hope we will have an opportunity to work with you again in the near future.

Sincerely yours,

EGH/tm

Mrs. Edith Halpern

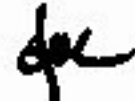
2

February 14, 1964

that heartwarming element involved as we know so well the crisis thru which Stuart is presently going.

I just hope you and he will be as pleased as we are in this prospect and I will look forward with keen anticipation to early word from you.

Sincerely,



Joseph T. Fraser, Jr.
Director

JTFjr/DER

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THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA
TEL. 272-2109

February 27, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for sending me Shahn's photographs. As soon as they arrive I shall select those I will use in the next issue of RECALL and return the others.

I expect to be in New York in the spring and will let you know beforehand and hope to see you.

Frank Hurd is now in New York and will undoubtedly see you. I shall show him your letter when he returns.

With best wishes . . .

Sincerely,



Joseph Gaer

jg/h

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and maintenance of the collection may be included in deeds of gift or other instruments to be executed by Mrs. Halpert and Downtown.

With reference to your letter of January 15th, please be advised as follows:

1. There is attached hereto as Exhibit A a list of the items proposed to be donated to Corcoran by Downtown. The aggregate cost to Downtown of these several items is \$73,855.18. There will remain in Downtown's inventory approximately items whose aggregate cost is \$171,817.28. You are further advised that the fair market value of the paintings and other items being given to Corcoran by Downtown bears approximately the same relation to the fair market value of all the items now owned by Downtown as the cost of such items being given to Corcoran bears to the total cost.

2. There is enclosed as Exhibit B a letter from the director of Corcoran indicating that the items received from Downtown as a gift will be identified in the customary manner used by Corcoran to identify all such gifts. This will include a notation on or next to the frame of the painting, for example, that such painting was a gift of Downtown.

Gallery opening -

-2-

well as other less explored aspects of our artistic tradition.

The ninth floor contains a small restaurant with arcade and balcony overlooking a magnificent view of Central Park, and on the eighth floor there is an impressive ebony panelled lounge with an espresso and beverage service bar. In the basement of the Gallery there will be a small, completely equipped theatre auditorium with an expanding stage, seating 154 persons.

The inaugural exhibition will be a major presentation of paintings and drawings by the late Pavel Tchelitchew. This will be followed by an exhibition of paintings and drawings of the Pre-Raphaelites, which has been organized by the Herron Art Museum of Indianapolis, and will be shown concurrently with an exhibition of the sculpture of Antoine Bourdelle.

Sally Merz, Director of Publicity
Jack Wolf, Consultant

LT 1-2311 Ext. 15

PHOTOGRAPHS ARE AVAILABLE UPON REQUEST

February 29, 1964

Mr. Addison Franklin Page, Director
The J. B. Speed Art Museum
2035 South Third Street
Louisville 8, Kentucky

Dear Mr. Page:

Following is the PROVENANCE of the John Marin SEA MOVEMENT IN GRAYS #1.

Exhibited:

An American Place - Marin Show 12/49 - 1/50

The Birmingham Museum 11-12/61

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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24 - Mrs. Edith C. Halpert

February 24, 1964

an agent who later reviews the transaction might claim that there were provisions in the agreement which were not brought to the Commissioner's attention and which could have affected his ruling. The provisions of the agreement were deemed important by Mr. Irwin, the tax official who first handled the application for the ruling. He objected to certain provisions in the agreement as to insurance, etc., which I went over with you and which we changed in order to meet his views, as set forth in my letter to Mr. Hamilton of February 15, 1963 and his letter to Mr. Irwin of February 21, 1963. I would also want the Commissioner to know that the agreement provides that possession of the collection shall be delivered to Coreoran upon its completion of all the alterations, since I do not want any claim made later that this might have constituted a reservation of an interest in you, which could prevent a deduction by you until possession is delivered. I would also want them to know that you reserved the right to shift the gift from Coreoran to your Foundation if Coreoran should default as to the conditions in the Agreement.

(b) Ruling (2) which is requested on page 5 of Biegel's letter will have to be changed so that it will ask for a ruling that you are entitled to take a deduction for each of the ten years equal to the value of the art works which you give each year to Coreoran pursuant to the agreement.

(c) There should be including in rulings (2) and (3) a request for a ruling that you and the Corporation have the right to five year carry-overs of the excess deductions in accordance with the new law.

9. Biegel's letter states that the collection being given by the Corporation had not been held by the Corporation for sale. This had also been stated in the original letter which asked for the ruling. It had also been stated when the ruling was applied for in 1961 on behalf of the Corporation by Mr. Jacob Schulman, as to a proposed spin-off. I therefore assume that the statement is correct that the items were not held for sale by the Corporation. You stated on the telephone that no sales had been made of any of the items set forth on the list which you furnished Coreoran some time ago of the proposed gift by the Corporation except for two recent sales. I understand that these two sales are explainable and do not affect the accuracy of the statement that the collection was not held for sale by the Corporation.

I have cleared this letter with Mr. Oberfest and also with Harry, so that the above sets forth our joint views as to Biegel's letter. I will await further word from you.

Sincerely,

PH:KQ

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February 24, 1964

White Art Museum
Cornell University
Ithaca, New York

Gentlemen:

We would like to obtain six copies of the catalogue of your Arthur Dove exhibition held in November 1954.

If these are available, would you be good enough to send them to us, with a bill. Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

CORINTH...(3)

PORTRAIT OF THE PAINTER ARTUR DEGNER, (1925). Between those years when he returned to painting in 1912 and the summer of his death in 1925, he created more than five hundred paintings and at least a thousand prints, drawings and watercolors.

In 1926, after his death, there were several memorial exhibitions of his work in Berlin and other European cities, and the prices of his paintings soared to new heights.

Hilton Kramer closes his essay in the Corinth catalogue with the following sentence: "However the achievement of Lovis Corinth may differ in scope from that of his illustrious counterparts in France, it is now the hour for his great work to enter into its rightful position in our histories, in our museums, and above all, in that part of our lives where art - rather than the vagaries of artistic fashion - really counts!"

The artist's Widow and family have been of great assistance in assembling the exhibition. The Gallery of Modern Art is proud to have this opportunity to honor Lovis Corinth.

PHOTOGRAPHS AVAILABLE UPON REQUEST

Sally McLean, Director of Publicity

Jack Wolf, Consultant

LT 1-2311

91164/17

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view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

day! We also have the Wheeler
and, if my memory is correct, you
thought you might let us know
how best to dispose of it at some
point. Any ideas?

All best with to you in which
Margaret joins

Faery,
John

February 14, 1964

Mr. Clifford T. McCarthy
Assistant Professor of Art
College of Fine Arts
Ohio University
Athens, Ohio

Dear Mr. McCarthy:

Much as I would like to cooperate with you, I find that we have no slides in our American Folk Art files, but can send you photographs of quite a few examples included in the exhibition entitled SIGNS AND SYMBOLS: USA, which I initiated at this gallery and which was subsequently presented, with some variations and additions, at the Des Moines Art Center, The Taft Museum (with the same title) and at the Addison Gallery of American Art. A catalogue and publicity release are enclosed and as I mentioned, I would be glad to let you borrow a number of the photographs if they will serve a useful purpose in connection with your lecture. Please let me know.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1964

Mr. Thomas J. McCormick, Director
Vassar College Art Gallery
Poughkeepsie, New York

Dear Mr. McCormick:

We have just received a shipment of recent paintings produced by Abraham Rattner during his lengthy stay in Paris and are planning a one-man exhibition to open on March 3rd and to continue through the 28th. The preview party will be held on the preceding Monday - March 2nd, from 5 to 7 and I do hope that you will join us in welcoming the Rattners home and to see what I consider one of the great shows of the period.

When these arrived, I recalled our previous correspondence and the fact that you were interested in having a Rattner exhibition at Vassar. This will now be possible as he shipped a good many more paintings than we can hang in the exhibition gallery and will therefore have a number of new examples as well as earlier paintings to present a more complete record of the artist's contribution. Thus, if you still plan to have a Rattner show, won't you please advise me when it would be convenient for you, as a number of these will be returned to Paris for an exhibition to be held there, probably next October, depending on other plans which may be made when the Rattners arrive in New York. In any event, I would very much like to hear from you in this connection and certainly look forward to seeing you at the party.

We can then discuss the matter of the Marin watercolor which you sent to us last October.

Best regards.

Sincerely yours,

EGR/tm

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February 29, 1964

Mr. A. Fairfield Dana
320 Park Avenue
New York, New York 10022

Dear Mr. Dana:

As we concentrate entirely on the artists whose names are listed below, for whom we serve as exclusive agents, we are not in a position to acquire any outside material and I am therefore returning the biographical material as you may have occasion to use it elsewhere. May I suggest that you communicate with the Rose Fried Gallery or with the Artists Information Service, which acts in an advisory capacity.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

SF-1201 (4-60)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1964 FEB 15 PM 12-31

AHB028 W(32)BC094

B KLA010 (0 SFF613) NL PD VIA KL(UNKN 32 E 57) SAN FRANCISCO
CALIF FEB 14

EDITH GREGOR HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST (RTE AH) NYK

PLEASE CONFIRM OUR UNDERSTANDING ALPERT COLLECTION O BE SHIPPED
DIRECT TO YOU NEW YORK

E R GALLAGHER LEGION OF HONOR
(02).

Pre-Raphaelite (2)

Although none but Ford Madox Brown seems to have had any knowledge of Flemish painting, the exactness of detail, the clarity of color, and the delineation of forms, is reminiscent of the Flemish School. In fact, most of the Pre-Raphaelites had not had any formal training and developed an individual technique utilizing a prepared ground of white lead and varnish, which imparted some white into each color and, thereby, heightened the color range. The mixing of resinous varnish into the pigment produced particularly fresh color.

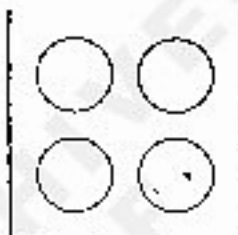
The movement, though shortlived, had an important connection with William Morris and furthered, through stained glass, tapestries, book binding and illustrations, the idea that good design is good design whether it be found in furniture, architecture, wallpaper or painting. This development was a direct consequence of the Pre-Raphaelite movement, and led directly into the "Art Nouveau" at the end of the century. Their aim was to combat the effect of the Industrial Revolution upon hand craftsmanship.

Although the subject matter evoked such descriptions as romantic, legendary and literary, the paintings were meant to have applied to the moral applications for contemporary life, and the painters very often saw themselves as actors in a tragedy.

The artists connected with the movement were literary men, and most of them wrote memoirs or monographs. Rossetti, of course, was a prolific poet as well.

There has been a recent revival of interest in the Pre-Raphaelite painters, and the movement is now being studied by serious scholars. In 1956, the

forward.....



NEWS RELEASE

BALLY MERZ, DIRECTOR OF PUBLICITY
(212) LY 1-2311

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10018

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

"A SECOND LOOK AT MAXFIELD PARRISH": JUNE 2 through JULY 26

EXHIBITION OF PAINTINGS AND DRAWINGS AT GALLERY OF MODERN ART

The Gallery of Modern Art, including the Huntington Hartford Collection, will show paintings and drawings of Maxfield Parrish as one of its Summer Exhibitions, June 2 through July 26. Parrish, born in Philadelphia, in 1870, to a Quaker family, is 94 years old and lives in Cornish, New Hampshire.

This exhibition was organized at Bennington College, Vermont by Lawrence Alloway, Curator of the Guggenheim Museum, and Paul Feeley, painter and teacher at Bennington.

Parrish's career was launched in April of 1895, when Harper's Weekly printed one of his cover illustrations. Combining humor with realism, Parrish quickly became well-known to the American public through book illustrations and magazine covers.

In 1900, he received an honorable mention at the Paris Exposition, a notable achievement for a young American painter of the time.

In the 19th and 20th Centuries the techniques and themes of so-called fine art entered the mass market of illustrations and other commercial art (such as the Art Nouveau posters of the 1890's) and Maxfield Parrish, the "master of the cliché, of the image of the moment" was one of the great artists of the new fusion.



Unemployment Insurance Accounts Bureau
800 North Pearl Street - Albany 1, New York - HObart 3-1111

February 25, 1964

Miss E. G. Halpert, Director
The Downtown Gallery
32 E 51st Street
New York 22, NY

In reply refer to:
LD-5 57-72176

Re: Your letter of February 10, 1964
Claimant: Mrs. L. Kreissman
S. S. No. 082-07-5367

No V. 30, - July 3, 63

Dear Miss Halpert:

A benefit claim requires consideration of a period of about two years. This is so because:

The "base period" is the 52 weeks just before the claim is filed.

The "benefit year" is the 52 week period just after the claim is filed.

Benefit payments result in charges to the employers for whom the claimant worked during the 52 week period before she applied for benefits. These charges begin with the claimant's last employer and continue to earlier employers.

Mrs. Kreissman filed a claim as of September 2, 1963. Thus, her base period extended from September 3, 1962 through September 1, 1963. You employed her during 35 weeks of the base period.

Since you were the last base period employer, your account was determined to be chargeable for all benefit payments during the benefit year which ends on September 6, 1964. -

The filing of a benefit claim fixes both the "base period" and the "benefit year".

Thus, employment which a claimant has after he files a claim does not affect his base period employment. Such employment affects his claim in that it interrupts the payment of benefits to him. However, if he becomes eligible again during his benefit year, benefits are payable to him and charges to his base period employer are resumed.

Very truly yours,

LIABILITY AND DETERMINATION SECTION

By

Daniel R. Hausmann

Daniel R. Hausmann

USE YOUR NEW YORK STATE EMPLOYMENT SERVICE

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-2700

February 27, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

I just received a copy of a letter from Lee, Toomey & Kent to you dated February 15th. This stated that you had requested them to file a letter with the Internal Revenue Service and it enclosed a copy of the letter. I was surprised to receive this because I had understood that you were going to await my communication to you about the proposed letter before you approved it.

You sent me the proposed letter on February 17th at about 1:30 P.M. and asked that I give you my reactions before 3 o'clock because you were then meeting with the attorney. I telephoned you before 3 o'clock and referred to certain points in the letter but stated that I had not had adequate time to review it. I asked whether you were leaving on vacation on Wednesday, February 20th, as the attorney's letter indicated. You said that you were not. I then stated that I would go over the proposed letter carefully and let you know my thoughts as soon as possible.

In going over the proposed letter, it was necessary for me to review all of the prior correspondence and records, as well as the proposed agreement with Corcoran. I then drafted a letter to you setting forth all of my thoughts and cleared this with Mr. Oberfest last Monday. I thereupon sent a copy of the letter to Harry for any suggestions he might have and have not as yet heard from him.

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February 28, 1964

Mr. Addison Franklin Page, Director
The J. B. Speed Art Museum
2035 South Third Street
Louisville 8, Kentucky

Dear Mr. Page:

Thank you for your letter.

We are pleased that you have acquired this outstanding example of Marin's work and hope that, as time progresses, you can make additional acquisitions - work by Davis and others.

Sincerely yours,

EGH/tm

P. S. An invoice is enclosed together with a receipt - the latter for your signature.

March 3, 1964

Miss Elizabeth A. Crockett
Mary Low Hall
Colby College
Waterville, Maine

Dear Miss Crockett:

Thank you for your letter.

Much as we would like to be of help to you in your search for a gallery position, we have a full staff now and do not anticipate any additional personnel in the foreseeable future.

With the many, many galleries now operating in New York, I feel that you should not have too difficult a time being placed, but I do want to take this opportunity to wish you very good luck in finding the right position. May I also commend you for looking ahead and starting your search so early.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

(4) Please supply us with the approximate number of items which will remain in Downtown's inventory. You will note the blank space for this figure on page 3 of the draft.

I am sending a copy of the draft and of this letter to Mr. Harry Baum and am asking for his comments as well.

I understand that you are leaving on Wednesday for a vacation. We would like to get this filed with the Service as soon as possible and either Mr. Maloney or I will be in touch with you on Monday to get your comments.

Yours,

Hy Biegel

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Enclosure

of paintings by living artists which
would add stature to our museum's
collection, and which would be
available.

We welcome your considered judge-
ment, and would find it most helpful
if you would send us photographs and
prices.

Very truly -

Beatrice Hostkins

P.S. Are there any Marins available?

Feb. 22 - 64

MRS. ARTHUR HOSKINS • 6416 CECIL AVENUE • ST. LOUIS 5, MISSOURI

Downtown Gallery
35 E. 51
N.Y.C.

My dear Mrs. Halpert,

On the advice of Mr. William Eisendrath, curator of Steinberg Hall at Washington University in St. Louis, Mrs. Earl Johnston and I are writing to you regarding the selection and purchase of an outstanding watercolor to be given to The St. Louis Art Museum in memory of Dorothy Hollowell Pflager.

Mrs. Pflager was founder of the Friends of the Museum, a patron of the arts, and a recognized watercolorist. Considerable money has been received in memorial gifts so that we are in a position to select the best.

We are asking you to send us at your earliest possible convenience, suggestions

VIRGINIA M. ERNET
215 NORTH SALT AIR
LOS ANGELES 45, CALIFORNIA

February 20, 1964

Dear Sir;

As a graduate student in Art History I have become very interested in the work of Ben Shahn and would like to inquire about graphic works by him which you might have available for sale. I have not been able to find any here in Los Angeles and so I decided to write to you since so many of the works illustrated in Sobey's book came from your gallery.

I am particularly interested in information as to where I might find his work for sale locally, or a list of the works you have available as well as their prices and the conditions under which I might purchase one.

I will appreciate any information you can give me.

Sincerely,

Virginia Ernet

February 15, 1964

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
New Haven, Connecticut

Dear Andrew:

Do you remember me? I'm the dame who has the gallery in New York and the pre-Revolutionary house or cottage in Newtown, Connecticut and who misses seeing you and Jane. How about coming way down to 51st Street when you are next in town?

Fred Wight was here a few days ago to discuss final plans for a one-man exhibition of paintings by Stuart Davis and when he asked where I would like to have the exhibition in the East, of course I chose the Yale Art Gallery. No doubt he will communicate with you about the matter and I might state that we both hope that this can be arranged.

Also, if you are planning to be in New York later this month, you might be interested in seeing the work of one of the Yale boys. The George L. K. Morris show is very handsome and I trust you won't miss this event. In any event, I certainly look forward to seeing you. Best regards to Jane.

Sincerely yours,

EGH/tm

JACOB SCHULMAN
35 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 22, 1964

578-GL4-8163

Dear Edith,

Many thanks for your letter of February 20 and the information on the Haggadah. I would like to place an order for two of the regular copies and appreciate the discount you are allowing.

I am looking forward to being with you on Monday, March 2.

In the meanwhile, with best wishes,
I am

Sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

February 26, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

I am somewhat disturbed by the fact that frequently when I give you changes or removals from our list, although you send me the deletion slips and new cards, several old stencils continue to be run off also. Such has been the case with the changes, etc. listed below.

Please REMOVE from our MUSEUM list:

ok Fairweather-Hardin Gallery
139 E. Ontario St.
Chicago, Illinois

Mr. George D. Culler, Director
San Francisco Museum of Art
War Memorial Bldg., Civic Center
San Francisco 2, California

You have both of the above new addresses running also.

Please REMOVE from our PUBLICITY list:

Miss Dorothy Seiberling
Life Magazine
Time & Life Bldg., Rockefeller Center
New York 20, N. Y.

Mr. James R. Mellow, Editor
Arts
1861 Broadway
New York 23, N. Y.

You have the corrected stencil (with a spelling correction only) running for Miss Sieberling and you have Mr. Mellow running with a new address.

Please REMOVE the following from our CUSTOMER list:

not on file Dr. and Mrs. John R. Esterly
Johns Hopkins Hospital
Baltimore 5, Maryland

Mr. & Mrs. Benjamin E. Lippincott
252 Bedford St. S. E.
Minneapolis 14, Minn.

You had supposedly removed these previously. Also please REMOVE:

OK Mr. and Mrs. Alan Rosenthal
169 East 69th St., Apt. 17B
New York, N. Y.

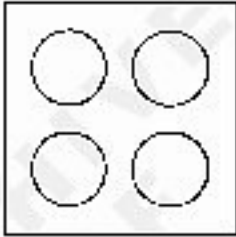
Mrs. Rosenthal has been widowed for some time. You have her stencil running. In this case, it is most embarrassing.

Please see that these deletions are made and do not continue to run. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller
Tracy Miller

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NEWS RELEASE

SALLY MENZ, DIRECTOR OF PUBLICITY
(212) LT 1-2511

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

FIRST MAJOR CORINTH EXHIBITION IN THE UNITED STATES

AT THE GALLERY OF MODERN ART SEPTEMBER 22nd - NOVEMBER 1st, 1964

The Gallery of Modern Art, Including the Huntington Hartford Collection, will present the first major retrospective exhibition of the works of Lovis Corinth to be held in the United States. On display will be over 350 paintings, drawings and prints by the artist.

Lovis Corinth was born Franz Heinrich Louis Corinth on July 21, 1858 at Tapiau, twenty-three miles east of Koenigsberg, then part of East Prussia. Corinth, known as Lovis because he used the Latin "V" in "Louis", died July 17, 1925.

An artist steeped in the traditions of Rembrandt and Rubens and the realism of Courbet, he has often been called the "Father of German Expressionism", although he denied association with the movement. His works, mostly landscapes, still-life, and portraits provide an opportunity for rediscovery of traditions so often denied or ignored in the twentieth century. Hilton Kramer writes, "Nowadays we tend to lose sight of the creative reciprocity that obtains between convention and innovation. The whole drift of our culture - a drift against which the modern movement was once inclined to protest, but to which it now mainly conforms - militates against a conscious awareness of this reciprocity."

Corinth studied as a young man at the Academie Julian, under the instruction of the famous William Bouguereau, and exhibited first at

forward.....

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February 29, 1964

Mr. Joseph Fraser Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

Dear Joe:

Both Stuart Davis and I are very pleased that you have acquired LETTER AND HIS ECOL. When I phoned him this morning, he advised me that he had just received a wire from Chicago announcing the Logan Prize Award at the Art Institute of Chicago. Although he had previously received a great many awards, he is particularly delighted that at this stage of the game he is still being honored. It is quite rare for an artist in our society to have the continuity enjoyed by Davis.

I talked with Miss Vanderpool and want to thank you for your cooperation in permitting LETTER AND HIS ECOL to be shipped to Lincoln, Nebraska, where it had been promised for exhibition. Since there are practically no Davis paintings available and there are a good many requests, we depend on loans these days and appreciate the cooperation of other institutions. Incidentally, the Logan Prize was awarded to a painting belonging to the Detroit Art Institute and this is another example of the good will in the art world, despite all the griping that goes on.

I am enclosing our invoice, which, as you will note and as I agreed in our telephone conversation, lists the adjustment from a 10% to a 15% discount. If you would like to have additional photographs of this painting, we will send them to you as they have already been ordered for this purpose.

My best regards.

Sincerely yours,

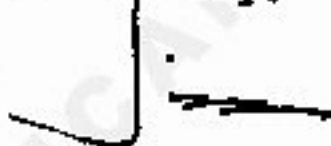
GGH/tn

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Shahn's drawings, if he lends them, would not hang next to a performer's art. They would be exhibited in a special, very small section of the show to be called "The Collector's Corner".

If you are in a position to help us borrow some of Shahn's drawings for this charity show, Edith, I would be very grateful. In any event, my thanks for your consideration ... and, needless to say, you are invited to the opening!

Sincerely,



Jim Sirmans

JS/lr

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from JOHN I. H. BAUR

Whitney

Dear Edith -

It's excellent and full of
quotable plums - like that
"innocence of the banal" which
you plucked so effectively.
But it seems to me too
specifically concerned with
Sternheim to be reprintable
today.

Thanks for letting me
see it.

Yours, Jack

March 2, 1964

SINAI TEMPLE
MOUNT VERNON, N. Y.

OFFICE OF THE RABBI
HENRY ENOCH KAGAN, PH.D., D.D.

February 20, 1964

Mrs. E. G. Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

My dear Mrs. Halpert:

I have been in communication with Mr. Ben Shahn regarding an exhibit of his work in Westchester.

While he would be pleased to have some of his work exhibited here, he asked me to communicate with you.

Last year we had an exhibit of the works of Chaim Gross.

We have a special Art Committee which transported both sculpture and paintings for Mr. Gross with appropriate insurance and the safe and sound return of the works. A catalog was prepared and viewers throughout the county were encouraged to purchase.

I would like very much to have the honor of exhibiting some of the works of Mr. Shahn and suggest that the exhibit to begin on Friday evening, May 8th.

I would be pleased if we could receive from you an affirmative reply that I may ask our Art Committee to meet with you.

Very sincerely yours,

Henry E. Kagan
Henry E. Kagan
Rabbi

HEK/eg

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantxinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

February 14, 1964

Mrs. Edith Halpern
The Downtown Gallery
32 E. 51st Street,
New York City, N.Y.

Dear Edith:

Now that the Ford Foundation have made their purchases from our current Annual, the Academy's Collection Committee have just met to consider purchase from our own endowed funds.

You will recall that these come from three sources, namely: Temple, Gilpin and Lambert endowments. I hope you will share my delight in their declared wish to acquire another Stuart Davis for our permanent collection - the picture entitled "Letter and His Ecol", which has this year also received the Temple Gold Medal. Unfortunately the Temple Fund does not yield sufficient means to buy under that heading, but the Lambert Fund has had a considerable accumulation and I am hopeful that some allowance can be made, as it would enter the permanent collection of a non-profit cultural institution. I seem to recall former correspondence that we have had when we have been fortunate enough to buy other of your artists' work, and you are familiar with the 15% sales commission which we have traditionally charged. With these two factors in mind, then, I would appreciate hearing from you as to what you and Stuart would concede to us, as we are extremely anxious to accomplish this purchase.

I found the Committee, fortunately chaired by Franklin Watkins, more interested this time in making a fewer, but more significant, purchases. Your quoted price which appears in our catalog is for \$11,000 which, incidentally, is stretching somewhat the provisions under the Lambert agreement which specifically states that "whenever possible pictures shall be purchased from artists who have not yet made large reputation." You are also familiar with the significance which this collection has assumed over the years and while in many cases the very finest of important artists are in there because of the early buying, a very good proportion have achieved distinction.

It is my hope that, if you and Stuart feel you can help us with this particular problem, we may be able to buy at least two other very inexpensive items much more in line with the donor's expressed wish. I should say that this will not be the first time when the Committee have chosen to lean upon the wording "whenever possible".

Quite apart from the great satisfaction it would give me to see another important one of Stuart's pictures enter our collection, there is

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March 2, 1964

Mr. Robert Griffing Jr.
c/o Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Mr. Griffing:

Mrs. Halpert has asked me to drop you this note in care of the Academy and ask you to put your correct home address on the enclosed card and mail it back to us.

Apparently we had an incorrect address as mail has been returned with the notation "No Such Street".

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

February 14, 1964

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago 3, Illinois

Dear Mr. Hanson:

Thank you for your letter.

I have read the new contract form and, with several minor corrections which will follow as soon as my attorney has an opportunity to go over this material, the terms are agreeable.

However, as I have written consistently for a period of months, it is vital for me to see the photographs before I can possibly sign a contract. Evidently you realize this fact as paragraph #2 states "We think it is wise from your standpoint and that of Mrs. Booz to attach to the contracts schedules describing in some detail the pieces of sculpture which are to be involved." I might add that it is not only wise but again, as I have stated above, imperative to have an overall picture of what I may expect in each of the three categories. I'm sure you will agree that it is a logical request and I must see the photographs before any commitment can be made. Since pictures of the pieces in this country have been taken and are being printed, I look forward to receiving these very shortly, with the others to follow and particularly those belonging to Mrs. Booz - very, very shortly after. I look forward to receiving the photographs and will follow through immediately after in referring the contact to my attorney who, I'm sure will help expedite the matter. Thank you for your courtesy.

Sincerely yours,

EGH/tm

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THE J. B. SPEED ART MUSEUM

2025 SOUTH THIRD STREET

LOUISVILLE 6, KENTUCKY

P. O. Box 4344

Founded 1925

Telephone: 637-1925

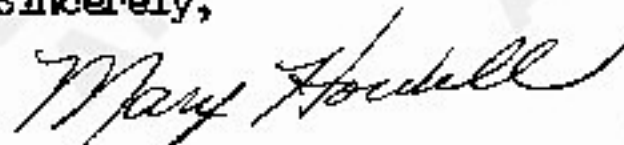
13 February 1964

Dear Mrs. Halpert,

Because of bad weather in Louisville, the meeting of the Accessions Committee has had to be postponed until Thursday, February 20. We hope this does not inconvenience you in any way.

We shall be in touch with you immediately after the Committee meeting.

Sincerely,



Mary C. Howell

Secretary to Addison Franklin Page

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Selective Old Master Paintings and Drawings

MUSEUM STANDARD RESTORATION

APPRAISALS

COLOR PHOTOGRAPHY

X-RAYS

Frederick Anthon Gallery

368 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA 90210
CRESTVIEW 1-2523

February 26, 1964

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

Dear Mrs. Halpert,

Enclosed, please, find a transparency of a Water
Colour by JOHN MARIN, painted in 1921, size 19 3/8 by
15 7/8 inches on paper.

The picture which comes from a prominent producer
whose name he does not wish to be disclosed, has been
brought to our Gallery, however, being out of our line,
we are bringing it to your attention, having been named
by Mr. Louis Pappas of San Francisco as specializing in
the above artist's work.

Should you be interested in this Water Colour we
would appreciate an offer for a quick sale.

Anticipating to hear from you,

Sincerely Yours

Frederick B. Anthon
FREDERICK B. ANTHON

CORINTH..(2)

Bouguereau's Salon. Nicknamed "The butcher boy from East Prussia" because of his slaughter-house paintings, Corinth was a giant of a man, blue-eyed and quiet, preoccupied with metaphysical questions.

In 1901, Charlotte Berend came to study with Corinth at the school he had established. He offered her one of his paintings for twenty marks, and although she did not buy the painting, she did marry him two years later. He often said that she gave him great peace and stability and called her his "Schutzgeist" (protecting spirit).

In 1911, Corinth painted sixty-one oils and executed numerous drawings, etchings and lithographs. He was elected chairman of Sezession, the artist's association of Berlin, that same year. While painting a large oil, THE PARADISE, during December of that year, he suffered a stroke which incapacitated him completely. It was thought that he would never paint again, but as Alfred Werner has stated in his article The Intense Life of Lovis Corinth, appearing in the Gallery's catalogue, "Yet his indomitable will to paint again, and his wife's perseverance triumphed. One day in February, 1912, Corinth, with the aid of his wife, again walked up the stairs to his studio, to pick up his brushes and continue where he had left off".

It was as though a miracle had happened, and while Corinth was still very ill and weak, he created deeper and more profound works than ever before. During his later years he produced such profoundly moving works as ECCE HOMO and the Walchensee landscapes. The Walchensee landscapes brought him to the borders of German Expressionism. One might say that here he bridged the gap between the past and present in German art. Some of the greatest pictures from that period were PORTRAIT OF FRAU HEDWIG BEREND, (1916); PORTRAIT OF ADMIRAL VON TIRPITZ, (1925) and

forward.....

RUBIN, BAUM & LEVIN
598 MADISON AVENUE
NEW YORK 22, N. Y.

February 24, 1964

C Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Re: Corcoran Gift

Dear Edith:

O I spoke to you on the telephone on February 17th as to Mr. Biegel's letter of February 15th. I would like to summarize what we agreed upon and also to state what further matters should be considered as to his letter.

P I want to stress that it is very important that there be no incorrect statements of fact in the letter asking for the ruling. Any such inaccuracies could result in the ruling not protecting you. The agent who examines your return and Downtown's return for 1964 will be bound by the ruling only if when he checks into the facts as stated by us, he finds that they are correct. The ruling will usually state that a copy of the ruling letter should be annexed to the taxpayer's return for the taxable year dealt with in the ruling.

Y 1. Biegel's letter provides for the gift by the Corporation to be an absolute one. I believe that this conforms with your wishes but I want to review what was previously done in this regard so that you will have it all in mind. Our letter asking for a ruling stated that the gift by the Corporation was to be staggered over a ten year period with you reserving an interest for your life. However, my subsequent letter to Mr. Nagovin of April 23, 1963 stated, in accordance with your authorization, that you were willing to change this so as to provide that the Corporation's gift would be absolute and immediate, subject only to the gift passing to your own Foundation if Corcoran failed to observe the stipulated conditions as to the construction of the wing, etc.

You stated on the telephone on February 17th that you were willing to have the Corporation's gift absolute and immediate. You understand that this will not permit the Corporation to take deductions over a ten year period as was the case where the gift is staggered over that time. However, under the pending tax bill, there is a five year carry-over, that is, the value of

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February 29, 1964

Mr. Thomas W. Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Tom:

Referring to my calendar, I realize this is the last day of February. Here I have been expecting you since the first of this month, therefore you can understand why I did not write to you in response to your letter. Where are you and when are you coming?

Jim Foster was here and I asked him to look at both drawings. He seemed to prefer the black and white and I thought it would be best to have you see both of them here to make your decision before I ship them to Santa Barbara. This explains what may appear to be negligence or rudeness on my part.

I am still looking forward to your visit, even if it is early in March. If there is any change in your plans, I will send the two drawings on to you immediately. Please let me know.

Best regards,

Sincerely yours,

EOH/tm

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for publishing information regarding sales transactions, lessors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or releaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OFFICERS OF CORPORATION FILING THIS REGISTRATION	
NAMES	ADDRESSES
PRESIDENT	BUS.
	HOME
VICE PRESIDENT	BUS.
	HOME
SECRETARY	BUS.
	HOME
TREASURER	BUS.
	HOME
TO OWNER REGISTERING: IF THIS WHOLE BUILDING IS LEASED, GIVE LESSEE'S NAME AND ADDRESS (IF CORPORATION, GIVE CORPORATE NAME AND ADDRESS):	
LESSEE	
BUS. ADDRESS PHONE NO.	
HOME ADDRESS	
I CERTIFY THAT ALL STATEMENTS MADE HEREIN ARE TRUE AND CORRECT.	
SIGNATURE OF OWNER, OFFICER OF CORPORATION, OR LESSEE DATE:	
OFFICERS OF CORPORATION FILING THIS REGISTRATION	
NAMES	ADDRESSES
PRESIDENT	BUS.
	HOME
VICE PRESIDENT	BUS.
	HOME
SECRETARY	BUS.
	HOME
TREASURER	BUS.
	HOME
TO OWNER REGISTERING: IF THIS WHOLE BUILDING IS LEASED, GIVE LESSEE'S NAME AND ADDRESS (IF CORPORATION, GIVE CORPORATE NAME AND ADDRESS):	
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BUS. ADDRESS PHONE NO.	
HOME ADDRESS	
I CERTIFY THAT ALL STATEMENTS MADE HEREIN ARE TRUE AND CORRECT.	
SIGNATURE OF OWNER, OFFICER OF CORPORATION, OR LESSEE DATE:	
DEPARTMENT OF BUILDINGS	
MUNICIPAL BUILDING	
NEW YORK 7, N. Y.	
SEND RECEIPT TO:	
ADDRESS	

3. As has been previously stated, over a period of seven or eight years, Downtown has consigned more than 6000 items to an average of 233 art institutions. It services 239 museums located throughout the country either by sales or loans, or both. It is impossible to state the effect on the value of the items involved in any gifts or loans made to such institutions or whether the sales of Downtown increased as a result of such activity. However, it should be noted that such activities are common and a usual method of operation of art galleries in general and that it would be exceedingly difficult, if not impossible, for an art gallery to be successful financially if it did not carry on such activities.

4. In line with the preceding question, Downtown believes that its gift to Corcoran will result in the enhancement of some or all of the works included in the gift and that this in turn will enhance the value of works by the same artist or artists which were not included in the gift but which are retained by Downtown in its inventory.

Rulings Requested

On the basis of the foregoing, it is respectfully requested that rulings be issued as follows:

...and it is not a matter of fact that the bank is not responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

and that the artist's name is not on the check. (I am not sure if this is the case or not.)

February 25, 1964

The Chase Manhattan Bank
Rockefeller Plaza at 49th Street
New York, New York 10020

Gentlemen:

Regarding the matter of the check issued by me on the Chemical Bank to William Haith, which you incorrectly charged to the account of The Downtown Gallery, although this matter is now straightened out, the \$25. made good by me today in cash and an advice in our possession that you are adjusting the account of The Downtown Gallery, I feel that one or two matters should be pointed out to you.

First, Miss Pat Daly on the telephone, although confused by the whole matter, did her best to straighten things out.

Secondly, Miss Daly got the Assistant Head Teller - a lady - on the interoffice phone and gave the call to me in order that I might try to explain to her why the check should never have been debited to The Downtown Gallery. This lady, who flatly and outright refused to identify herself by name, came on the phone screaming outrageously. I tried to get my point across that the check in question was drawn by me to William Haith and was in no way connected with this gallery. In a tone never lower than a scream, she told me that I had no right to write the check in the first place since I did not have funds to cover. (This, as I told her, was untrue. My bank had made an error - of a type which I am sure you are familiar with - while transferring the account from one branch to another, they started bouncing checks before they noticed the transfer being made. They have told me that they will not cash checks of \$100 or less unless they are cashed at the bank. This is a very common error, but it is not a basis for eligibility to cash checks.

Incidentally, when I offered to get a letter from my bank for the Assistant Head Teller explaining that it was their error, I was

told that she was not interested in a letter, only in the \$25., which I had already given at that point, to Miss Daly.

I am well aware that there have been human errors all down the line in this matter - first on the part of Chemical Bank in bouncing the check in the first place; second on the part of your bank in debiting this gallery. I regret that the whole thing stemmed from my action in writing the check, but I had no reason to believe any of the ensuing errors would be made. My complaint as of now is not about these preceding errors, but only about the extreme rudeness of the Assistant Head Teller. No matter what the circumstance had been, she was without foundation for putting me through such a humiliating scene.

May I hear from you?

Sincerely yours,

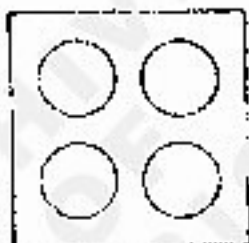
Richard J. Miller,

Secretary to Mrs. Halpert.

I am well aware that there have been human errors all down the line in this matter - first on the part of Chemical Bank in bouncing the check in the first place; second on the part of your bank in debiting this gallery. I regret that the whole thing stemmed from my action in writing the check, but I had no reason to believe any of the ensuing errors would be made. My complaint as of now is not about these preceding errors, but only about the extreme rudeness of the Assistant Head Teller. No matter what the circumstance had been, she was without foundation for putting me through such a humiliating scene.

I am well aware that there have been human errors all down the line in this matter - first on the part of Chemical Bank in bouncing the check in the first place; second on the part of your bank in debiting this gallery. I regret that the whole thing stemmed from my action in writing the check, but I had no reason to believe any of the ensuing errors would be made. My complaint as of now is not about these preceding errors, but only about the extreme rudeness of the Assistant Head Teller. No matter what the circumstance had been, she was without foundation for putting me through such a humiliating scene.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



NEWS RELEASE

SALLY MERZ, DIRECTOR OF PUBLICITY
(212) LT 1-2224

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

JEAN HELION EXHIBITION AT THE GALLERY OF MODERN ART

3rd NOVEMBER through 27th DECEMBER, 1964

The Gallery of Modern Art, Including the Huntington Hartford Collection will present an exhibition of the works of Jean Héliion, surveying the years from 1928 to 1964. There will be some sixty paintings in the show, tracing his developement from his earlier abstraction to his current realism.

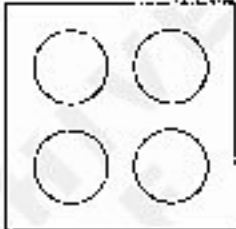
Jean Héliion was born in 1904 at Couterne (Orne) France. He first attended school in Couterne, and in 1912 moved to Amiens, where he continued his schooling. In 1920, Héliion was admitted to the Institut Industrial du Nord in Lille, to study Chemistry. In 1921, he moved to Paris as an apprentice architect taking classes at the École des Arts Decoratifs. It was then that he began visiting the Louvre, where he studied Poussin and Phillippe de Champaigne in particular.

In 1924, Héliion met Luc Lafnet, the Belgian academic painter, and began discovering Cezanne, Derain, Matisse and cubism. In 1925, having a contract offered by Georges Bine, a collector of Héliion's work, he gave up all other work and devoted himself completely to painting.

In the Spring of 1928 his work was shown at the Salon des Independents, and was received enthusiastically by the critics. The Gallery exhibition, which begins with paintings of this early period,

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NEWS RELEASE



THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

GALLERY OF MODERN ART TO OPEN MID-MARCH, 1964

The formal opening of the Gallery of Modern Art, the elegant new museum being erected at Columbus Circle, is now planned for mid-March, 1964. This monumental structure, nearing completion, was designed by architect Edward Durell Stone.

Carl J. Weinhardt, Jr., formerly director of the Minneapolis Institute of Arts, has been appointed director of the Gallery, and Forrest Selvig, also from Minneapolis, is the assistant director.

The Gallery consists of ten floors, four of these having been designed as exhibition areas; the fourth and fifth floors will display selections from the permanent collection of Mr. Huntington Hartford; the second and third floors will be used as galleries for special exhibitions. Each of the four exhibition floors contains three separate galleries and there are additional exhibition areas at a half level between the main floors. The half level gallery between the second and third floors will house an Aeolian-Skinner pipe organ, the pipes extending upward for 23 1/2 feet.

The program of the Gallery will be oriented towards certain relatively neglected phases of 19th and 20th century art from 1800 to present day, and will include exhibitions of the works of important American photographers as

forward.....

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

HERMAN J. ENGEL - 203 West 90 Street - New York 24, N. Y. - ENdicott 2-1608

February 20, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for writing to Mr. Howe regarding the Jack Levine miniature. As things have worked out (availability of other paintings, necessary limits of the film, etc.), we have now decided that it will not be necessary to photograph KING SCHELOMO after all. I am writing Mr. Howe to tell him this. But again, thank you so much for your kind assistance.

Sincerely,

Herman J. Engel

THE UNIVERSITY OF NEBRASKA
LINCOLN 8, NEBRASKA

DEPARTMENT OF ART
MORRIS HALL
NO. 5 8105.

February 29, 1964

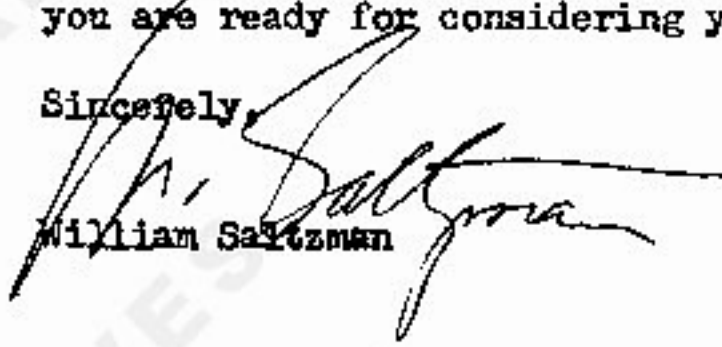
Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Thankyou very much for returning my slides. Your letter finally reached me in Nebraska where I am a visiting professor for this semester only. Early in June I will return to my studio in Rochester to complete several architectural commissions.

I am very interested in learning of your new gallery location and will be pleased to forward an up-to-date record of my work when you are ready for considering your roster.

Sincerely,


William Saltzman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

320 PARK AVENUE
NEW YORK 22

March 2, 1964

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Many thanks for your letter of February 29 re the "Battleships at Newport", and I will write to the Rose Fried Gallery as you suggest.

Sincerely yours,

A. Fairfield Dana

A. Fairfield Dana

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 22, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed find several copies of our exhibition notes and listing. The paintings arrived in good condition and make a very handsome show. I am especially pleased that most of the major aspects of his work are represented.

As perhaps Mr. Wight has indicated to you the committee has chosen one to purchase. It is MAIN SERIES, 1931, watercolor, 19 $\frac{1}{8}$ " x 15 $\frac{1}{2}$ ". The list price is \$3,800.00, and after discount \$3,420.00. Could you please send us a bill for the painting? If you have any background information about the painting, we'd appreciate having it for our records.

Under separate cover we are returning your copy of the UCLA catalog. Should you know where we could get a copy we would like very much hearing about it. The catalog was most helpful. Also under separate cover we are returning 13 photographs. We are keeping and paying for seven photographs.

We are most grateful for your recommendation of Mr. Wight. His lecture and slides were very effective, but more importantly, he played a key role when the committee was active in selecting a painting.

We look forward to hearing from you soon.

Sincerely,

Richard Brauer, Curator

February 15, 1964

Mr. Frank Titelman
3510 Oneeda Avenue
Altoona, Pennsylvania

Dear Mr. Titelman:

In going through the Marin photograph book today, I came across the very beautiful reproduction you used as your Christmas card and realized that I did not send you an acknowledgment.

While it is rather late to do so, I do want you to know that we are very pleased and compliment your printer on capturing the quality and vitality of the original painting. Many thanks.

My best regards to you and Mrs. Titelman - and do come to see us soon again.

Sincerely yours,

EOH/tm

March 3, 1964

Mrs. Arthur Hoskins
6416 Cecil Avenue
St. Louis 5, Missouri

Dear Mrs. Hoskins:

Thank you for your letter.

Indeed, we are very glad to make some suggestions to you. I have held up the reply because our photographer could not deliver the prints we requested. It seemed rather foolish for me to just include a list without giving you a more graphic idea of the paintings recommended.

You will note that there are relatively few living artists in this group as the larger number of the artists in our roster of American masters are deceased.

You will find photographs of John Marin's work since you did mention his name specifically. The pertinent data appears on the reverse side of the photographs and the prices are listed below.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NN713 (16)LA534

1964 FEB 27 PM 9 19

L BHB176 NL PD BEVERLY HILLS CALIF 27

DOWNTOWN GALLERY, ATTN MISS EDITH HALPERT

32 EAST 51 ST NYK

DEAR EDITH, SPOKE TO JACK LAWRENCE LATE LAST NIGHT. I AM INTERESTED IN PURCHASING RATTNER'S DEEP SOUTH LANDSCAPE. DETAILS TO FOLLOW IN A LETTER. THANK YOU VERY MUCH. SINCERELY

RUTH AND DAN FEDER.

152 basket ID

\$3000.

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Mrs. Betty Krainis

161 W. 86

Soc. Adv. do J. de A. e S.

Aut Fair & Soc.

507-7060

2000

2 per sculpture
(we can collect)

pr. Friday a. l. l.

~~CONFIDENTIAL~~

HERMAN C. BIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH S. GAYTON
JOHN P. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. CARDON
ROBERT W. SULLIVAN
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBB, III

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1924-1950)

LAW OFFICES
LEE, TOOMEY & KENT
1800 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL 8-4888

February 15, 1964

CABLE ADDRESS "LEETAR"
ASSOCIATED IN FEDERAL MATTERS

KENT AND BROOKES
1800 INTERNATIONAL BUILDING
ST. MARY'S SQUARE
SAN FRANCISCO, CALIFORNIA 94108
YUNON 1-7820

VINCENT H. MALONEY
658 MADISON AVENUE
NEW YORK, N. Y. 10021
TEMPLETON 8-7340

ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
282-1680

BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. E. VANOMME
RESIDENT ASSOCIATE
TEL. 17-07-08

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Dear Mrs. Halpert:

I am enclosing a draft of a letter to the Internal Revenue Service which restates the proposed transactions between you, the Downtown Gallery and the Corcoran, answers the questions raised in the Service's letter of January 15 to you, and renews the pertinent requests for ruling. I would appreciate your reviewing the letter and giving me your comments and suggestions. In this connection please note the following:

(1) The gift by the corporation is now an absolute one. In other words, there is no reservation of a life interest in you. We understand that Mr. Fred Baum had previously agreed to this by letter to the Service dated April 23, 1963.

(2) The gift by you still reserves a life estate. I want to point out, however, that under the Revenue Act of 1964 (which should become law shortly) an income tax deduction is precluded in a case such as this. For that reason you may either want to make your gift outright (in which case, under the proposed new law, any unused income tax deduction may be carried over for 5 years) or give an undivided interest (for example, 10%) each year for a period of years. Please let us know which procedure you wish to follow.

(3) Exhibit A is a list of the items to be donated by the Downtown Gallery. Please review it to be sure that it is accurate since it was taken from a list that is over a year old. Incidentally, the cost figures mentioned in the letter come from your letter to Mr. Rogovin of November 6, 1963 and I assume they are still accurate.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

White magazine

February 28, 1964

Mr. Frederick B. Anthon
Frederick Anthon Gallery
365 North Camden Drive
Beverly Hills, California 90201

Dear Mr. Anthon:

As a time saver, I will give you the immediate facts.

The painting called SINGER BUILDING, 1921, is the property of The Philadelphia Art Museum, where it is now on view, and is the original of this subject. The transparency you sent is identical with a color reproduction published by The Dial Press many years ago and to date we have a record of 24 owners of this reproduction who paid for an original watercolor. I can assure you that Marin never duplicated any of his paintings in this entirety and would suggest that you withdraw it from the market immediately. For your own reassurance, you might have the so-called painting scientifically examined at your museum.

Sincerely yours,

EGH/tm

8 Norfolk Road
Great Neck, New York

February 16, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert;

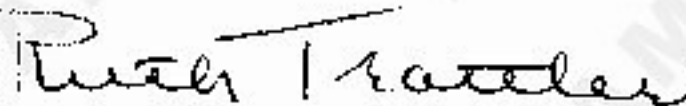
Last Saturday I visited your gallery to see your exhibit and to speak to you about possible employment. Mr. Miller suggested that I write you.

I am extremely interested in art history and I have just completed nine credits toward a Masters at Hofstra University. Art Since 1880, American Art and Renaissance Art are the courses I have taken. I have a very strong desire to further my knowledge and to work part time in an art gallery. I feel with my background and the ability to type that I can be an asset to a gallery.

I am 42 years old, married, I have a son who is a freshman at college and a daughter in high school. Several years ago I worked for a public relations firm and for the French Colonial Supply Mission. Although I have been away from business for some time, I feel that I can step into any position since I am intelligent and extremely willing.

I do hope that I will hear from you if you are interested in my qualifications.

Sincerely yours,



Ruth Trattler

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161 West 86 Street
New York 24, N.Y.
February 15, 1964

Mrs. E. Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.

Society
Adv. of
Judaism

Dear Mrs. Halpert,

I spoke to Mr. Zorach about having one
or two pieces for our Society for the Advancement
of Judaism Art Fair and Sale and he said
that I should get in touch with you. The fair
will take place from Saturday, February 29 to
Wednesday, March 3. You may be sure that we
will take excellent care of the works, will call for
and return it promptly and that we are
adequately insured.

It will be a great honor for us to have Mr.
Zorach represented along with such artists as
Chaim Gross, Ben Shahn and Bruno Lechner.

I will phone you next week to discuss details.

Sincerely,

Betty Krainis

JAMES GOODMAN GALLERY
THE PARK LANE • 33 GATES CIRCLE
BUFFALO 9, NEW YORK

FORMERLY  Contemporary Paintings

AREA 718 • TELEPHONE TT 5-3250
CABLE ADDRESS • GOODGAL • BUFFALO

3 March 1964

Dear Mrs. Halpert,

You will probably have a visit shortly from Mr. José Leite who is director of the National Museum of Fine Arts in Rio de Janeiro.

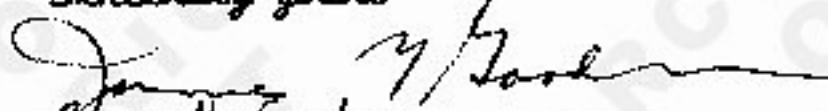
He was at our home for dinner the other night and mentioned that he had someone from Rio who would be in New York and who wanted to buy a Marin, and wondered where he could get one. I told him you handle the estate. I hope the friend finds something to his liking.

I have not yet received the catalogs that you were going to send me, so I assume that you have been busy.

When you are ready to sell some of things we talked about, please let me know and I shall make a trip to New York.

With kindest regards,

Sincerely yours


James N. Goodman

JNG/m

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

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February 20, 1964

Mrs. Rosalie Berkowitz
29 East 64th Street
New York, New York 10021

Dear Rosalie:

I am enclosing the official report for the Lichtensteins.

In order to facilitate matters, I would like to have the date of purchase on the two Folk Art items, as all our bills preceding 1960 are in the warehouse. As soon as I get a chance, I'll supply that information. Oh, wee is me!

Sincerely yours,

EGH/tm

The bust by Berks joins other works in the permanent collection by such outstanding sculptors as Sir Jacob Epstein, Pierre-Auguste Renoir, Jean Antoine Houdon, Auguste Rodin and Jo Davidson. A number of these will be shown in the galleries during the first exhibition.

The first major one-man sculpture show at the Gallery will feature the works of Antoine Bourdelle, opening April 28. At the same time, the Gallery will show the Pre-Raphaelite exhibition organized by the Herron Art Museum in Indianapolis.

Robert Berks, sculptor of the Kennedy bust, was born in Boston in 1922. He studied at the Boston Museum of Fine Arts and also was a pupil of Hyman Bloom. He has worked in oils as well as clay. Since 1948, his studio has been in New York City.

Among Mr. Berks' other sculptures are busts of President Harry S. Truman, Professor Albert Einstein, Ernest Hemingway, Abraham Lincoln and Justice Louis D. Brandeis.

PHOTOGRAPH AVAILABLE UPON REQUEST

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SHAKERTOWN

DEVELOPMENT PROGRAM

2220 Young Drive

Lexington, Ky.
40502

Phone 266-3161

February 25, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

It has been a long time since I have had the pleasure of seeing or corresponding with you, but I remember with much pleasure our meetings and conferences concerning Mrs. Rockefeller's collection of Folk Art in Williamsburg.

Mr. Barry Bingham has referred your letter of February 14 to me and asked that I reply. We are very much interested to hear of the Sheeler collection of Shaker furniture, but at the present time our financial condition is such that, although we have a loan large enough to restore the buildings in the village proper, we do not have additional funds for the purchase of furniture and furnishings.

We have felt that we should concentrate on Kentucky pieces which were originally at Pleasant Hill rather than go into the Shaker furniture as a whole. Much of this furniture remains in the neighborhood and can be obtained in time, I believe. We would like to know, however, what price has been placed on the Sheeler collection in the event that we could find funds for its purchase and also if, by any chance, there are any Kentucky pieces in the collection. We certainly would not be interested in buying at this time, but in this business you never know when funds might be available.

With best regards,

Sincerely yours,

James L. Cogar
James L. Cogar
Director

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RUBIN, BAUM & LEVIN

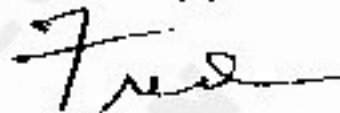
Mrs. Edith G. Halpert

-2-

February 27, 1964

I am enclosing herewith a copy of the letter which I sent to Harry and which I intended to send to you after I had cleared it with him.

Sincerely,



FB/las
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POK
(initials) *put in*

February 15, 1964

Mr. Gordon T. Heald
61 Forest Street
Needham, Massachusetts 02192

Dear Mr. Heald:

In the event that you have not received a formal acknowledgment of your return shipment via Boston Truck, I am sending you this note to advise you that the painting reached us in good order.

Of course I am disappointed that you did not find this the ideal Marin for your collection, but I can assure you that I would be happy to show you some others when you and Mrs. Heald are next in New York and visit the gallery.

My best regards,

Sincerely yours,

EGH/tm

February 28, 1964

Miss Betty J. Sherwood
Art Galleries
The University of Nebraska
Lincoln, Nebraska 68508

Dear Miss Sherwood:

Mrs. Halpert has asked me to write you and confirm that we will allow you a 10% commission on sales on the items we are sending for the 72nd Annual Exhibition.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

SCHOOL OF PAINTING AND ALLIED ARTS

February 19, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your prompt reply to my letter inquiring about color transparencies of the work from your Signs and Symbols: USA exhibit. I appreciated receiving the catalog and press release. Looking over this material makes me regret again that I was unable to attend the exhibit.

I wish to accept your kind offer of a loan of photographs of items in the collection. I shall use them as a display, or perhaps, if time permits, I can have slides made from them for use in my discussion. My lecture is scheduled March 16th.

Of special interest to me are the following items numbered according to the exhibition catalog:

- | | |
|--|---------------------------------------|
| ✓4. Chief Black Hawk | ✓20. Milkman with Cow |
| ✓5. Baseball Player | ✓21. Key and Saw |
| ✓7. Navigator | ✓24. Abraham Lincoln |
| ✓8. Naval Officer | ✓25. Bust of a Young Girl |
| ✓9. Watch | 27. Tooth |
| ✓10. Spectacles | ✓30. Justice |
| 12. Boot | ✓31. Prisoner |
| 13. Shoe | ✓33. Firemen of the
Eureka Brigade |
| 14. Forearm | 34. Hand in Hand |
| 15. At the Loom | ✓36. Wheel of Fortune |
| 16. Padlock | |
| 18. American Flag and
Head of Steer | |

Be assured that I shall handle your photographs with care and return them promptly.

Sincerely yours,

Clifford T. McCarthy
Clifford T. McCarthy,
Asst. Prof. of Art

P.S. If you have either a slide or a photo of the Demuth painting "Love, Love, Love" I could certainly use that in my lecture. It is a remarkable piece of work for 1928.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2.18.69

Dear Mrs. Halpert.

I hope this isn't an unfortunate time.
I've sent two paintings to your gallery - via
Railway Express. They should arrive within
a few days.

- The Downtown gallery represents a kind of
plateau to me - and the stimulus for a
greater effort. However, I'm being perfectly
honest by sending two paintings which
represent the polarities of my interests.
(Have you ever tried to select a "typical"
work? - impossible!) The landscape
represents the basic direction my work
has taken. The figure (Elbert C. Tittle -
state high jump champ - etc.) is
characteristic of a recurring interest.
I don't paint many figures - but when
I do - I do. (Perhaps I shouldn't have
included one - none of the galleries I've
been with have encouraged this direction -

(over)

February 14, 1964

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Dorothy:

I too am glad that I located the box containing a number of the popular edition of the "Pop" Hart book and, if you would like to have some for personal use as gifts or whatever, please let me know as I will be pleased to send a half a dozen or so to you for that purpose as well as one with an original lithograph. We have very few of the deluxe edition left, but I will include a copy if you so desire. Do let me know.

Sincerely yours,

EGH/tm

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DEPARTMENT OF **ART**

College of Fine and Applied Arts

University of Illinois, Urbana

Champaign, Ill.
61822

February 14, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I have just received a letter from Janet Dowd, Secretary to Mrs. Norman, authorizing me to use her Marin, Looking through the Window for reproduction in my book. You suggests I should ask you for a photograph. Would it be possible for you to supply one?

Thanking you in advance,

Sincerely yours,

Carla Gottlieb
Carla Gottlieb
Associate Professor of Art

*sent photo - out the window
Dove 4/1/64*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 21, 1964

Mr. John Palmer Leeper, Director
Marion Koogler McWay Art Institute
6000 North New Braunfels
San Antonio 9, Texas

Dear John:

As I have no bookkeeper at the present time, I have no idea about the current accounts, but am glad that you feel relieved and have ended your term of "bondage" so honorably. Many thanks - and be assured that I enjoy having this power over you and, whenever you are ready to go into the debit column at The Downtown Gallery, you will be welcome. However, the Nadelman sculptures are no longer in my possession as they are part of a collection I have given to The Corcoran Gallery, with the idea of establishing or starting a 20th Century Collection of American Art in our national capital, so that I don't have to bow my head in shame when I visit foreign countries, all of which have such an institution in their national capitals. In my rounds, rare as they are, I might see or hear of one available and will keep you advised. I hear that bronze casts are being made from the original wood figures, but of course I would not suggest such a transgression to you, but occasionally one of his sculptures pops up in a gallery.

I saw Bob Tobin yesterday and he advised me that he is almost all settled in his New York town house. He is such a swell guy that I am delighted with the prospect of seeing him more often than in the past.

When are you and the girls coming to New York? It has been such a long time since I have had the pleasure of seeing you-all and look forward to a visit in the very near future.

With very best regards,

Sincerely yours,

RGH/tm

rior to publishing information regarding sales transactions, archivists are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 15, 1964

Mr. Allon T. Schoener
The Contemporary Arts Center
Eden Park
Cincinnati 6, Ohio

Dear Mr. Schoener:

Jerry Donson has not been with the gallery for a long, long time and, on receipt of your letter of January 31st, I hunted for the damaged print - THE BLIND BOTANIST by Ben Shahn - but have been unable to locate it. It was either returned or lost or just thrown away. Under the circumstances, I don't know just what to do about the matter, but as you realize, a long time has elapsed since we reported the damage of the two prints. Perhaps the insurance company will honor the loss just the same. Please see what you can do about this matter.

We will wait for further word from you regarding the Sta-sack print. Do you wish to have this sent to you or shall we hold it until further notice. Many thanks for what information you can supply and best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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H. TOPPER, PRESIDENT

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Feb. 27/64

Dear Mrs. Halpert:

Our dear Canadian Customs is giving me a great deal of trouble with the Ben Shahn print "Warsaw 1943". They claim that this is a dutiable item as it came in marked print.

The only way that I can avoid paying about 35⁰⁰ in duty is to get a letter from you stating the following.

"This lithograph by Ben Shahn was executed by the artist, completely by hand from the plate (or block) to the printing. No machinery was used at any time"

Besides being signed by

"RELIABLE" DYED FURS KEEP THEIR LUSTRE LONGER

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March 3, 1964

Mr. Harris K. Prior, Director
The Rochester Memorial Art Gallery
The University of Rochester
Rochester 7, New York

Dear Harris:

It was mighty good to hear from you after this long lapse.

Although I saw the published statement of a previous problem, which I admit was rather ghastly - and you know where I stand in this matter - I did not hear about the auto accident. Why don't you let a gal know? At least I could have sent you a picture-book or something to entertain you. How are you now? Please let me know. I hope that both difficulties have been resolved by this time and that you and Anne will stay with me when you come to New York. I have the apartment available and will be delighted to have you.

The scholarship idea, as you know, is a favorite of mine, but I have to present it to my Board of Directors and would appreciate a separate letter, which could be read by the secretary at the meeting. I feel reasonable certain that I will have enough "power" to put it through. However, this depends also on the sum involved. In former instances, it was always a state university, where the amount was a matter of \$1000 per year or \$2000. for the two-year scholarship. Will you therefore please specify and, since she requires only one year of follow-up, we may be able to arrange for the \$2000. in one unit.

I look forward to hearing from you shortly. Love to Anne and you.

As ever,

BGH/tm

JEAN HELION.....(3)

After travelling to Spain and Portugal he returned to the United States and wrote a book concerning his war-time experiences, called, "They Shall Not Have Me". He left America in April 1946 and returned to Paris, where he has lived for the past eighteen years.

Although Hélon has returned to the use of realistic forms, he can by no means be considered traditional. He speaks in the tones of our own time, in a free and very personal style, which, although having subtle elements from the past, also has both the good and bad vibrations of the present.

At the time when most artists were becoming further involved in abstract or non-objective art, Hélon pursued the opposite direction. He has stated in "Art and Literature" Now I work facing the earth and the sky. There is the tree, still vaster and deeper than the image I get from it.

Each confrontation with nature is a rude humiliation of our concepts. Yet only the concept is transmittable.

PHOTOGRAPHS AVAILABLE UPON REQUEST

Sally McLean, Director of Publicity

Jack Wolf, Consultant

LT 1-2311 and (Night line...LT 1-2724)

102064/18

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February 29, 1964

Mr. Laurence Schmeckebier, Director
School of Art
Syracuse University
Syracuse, New York

Dear Mr. Schmeckebier:

Thank you so much for sending me the handsome and informative catalog of "Masterpieces of African Sculpture". I am very happy to add this to my library (in my apartment) where I can refer to it from time to time and, among other advantages, will finally get a geographical idea of the various areas in relation to others - thanks to the map on page 79. It was most thoughtful of you to send the catalog so promptly.

I am also enclosing the invoice for the Kuniyoshi and Karfiel paintings. For your information, both widows (I am referring to the deceased artists wives) were pleased to learn where these most important examples will be permanently held. Several photographs of each painting have been ordered and should reach you within a week or so, together with the provenance and biographical data. The additional photographs will also be sent on to you very shortly.

As a reminder to myself and a definite promise to you, the prints I mentioned and the collection of catalogs for your library will be forwarded to you directly after I move from these premises and go through my possessions, which are now filed away in the warehouse.

It was great fun to see you and the two noble trustees. I still think it is quite unusual to have such support and I congratulate you on creating this unusual atmosphere. My very best regards.

Sincerely yours,

EGH/tm

HENRY SCHNAKENBERG

Newtown, Conn.
Feb. 14.

Dear Edith:-

Thanks a lot for your
letter giving me information
about the Kuniyoshi drawings.
I shall write to Burlington
for details.

Hope to see you when you
are up. I'll phone the Gilberts
with whom I suppose you will
be staying to see if we can't
get together.

As always, sincerely



February 19, 1964

Mrs. Ruth Trattler
8 Norfolk Road
Great Neck, New York

Dear Mrs. Trattler:

Thank you for your letter.

As I told you during our conversation, we have no opening at the gallery at the present time. However, I have talked with Mrs. Halpert and she feels that we will not be adding to the staff anytime in the foreseeable future.

We do appreciate your interest and it was a pleasure to talk with you the other day.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

February 21, 1964

Miss Helen Heninger, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Helen:

I am sure you must think I am a heel in apparently ignoring your letter. The Zorachs were shipped and no doubt have reached you by this time, but I have been so involved with the mad volume of extra curricular work that I have had little opportunity to attend to my own affairs - and yours. Boy, I can't wait to get out of this building and the street-floor visitors who hound me with business that has so little relation to me. However, I'm keeping my fingers crossed in the hope that I can get the hell out of here by April and start a new lease on life. Then I can take vacations in California and Hawaii and Arizona, etc. and see only the people I wish to see during business hours.

All this is an explanation regarding the Folk Art material which I promised to send to you. When I look at the list that you left, I realize that a good many of the items you selected are not available for various reasons. Some have been promised elsewhere and a few of these had already been sold, but the photographs had not been removed from the book. If you will permit me to make some substitutions, I will do so shortly and send the stuff on to you. Several of these objects are out on exhibition, but I expect a return shipment shortly. Williamsburg bought more than I expected, reducing my stock in the sculpture field. However, I will get at least 15 items to you very shortly.

I will also get busy on the May exhibition and, in this instance too, there are a number of items out at the present time, some of which will no doubt be returned, but I'm sure that I can get the show together before April 15th for shipment and will send you some photographs, etc. in advance, together with a list. Would you let me know how many paintings you can use, considering of course that none of these are large in dimension, as they were painted before the "space age" philosophy of bigness in art. And so, I'm off to bed.

It was swell seeing you and I wish you could make more frequent trips to New York. Best regards.

Sincerely yours,

EGH/ta

Archives of American Art

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E. P. Richardson, Director
W. E. Woolfenden, Executive Director
Garnett McCoy, Archivist

February 21, 1964

Dear Edith:

I will be in New York on Monday through Wednesday, February 24-26 and would like to bring our new researcher in to meet you. Her name is Sarah Austin.

Now that we have a good person for the New York office I hope that we can start on your WPA material. Miss Austin could arrange the material, get it microfilmed at Mr. Jaffe's on 29th Street and return it to you.

I'll call you Monday to see if we can make a definite appointment.

Regards,

W. E. Woolfenden

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, N.Y. 10022

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February 15, 1964

Railway Express Agency
219 East 42nd Street
New York, New York

Attention: Inspection Dept.

Gentlemen:

When your inspector called in here at the gallery on Wednesday, February 12 in connection with a damaged crate we had received from the Des Moines Art Center, I mistakenly advised him that the original packing job had been done by Santini Brothers. Please note that in his report, the original packer named should be W. S. Budworth at 424 West 52nd Street.

I am very sorry for this error and hope that it does not cause a great deal of inconvenience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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